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"PERSONAL CONTACTS . . . FRIENDLY, FRANK RELATIONS": THE BRITISH PREMIER AND THE AMERICAN PRESIDENT— MR. MACDONALD AS PRESIDENT HOOVER'S GUEST AT THE WHITE HOUSE, WASHINGTON.

The historic meeting between the Prime Minister of Great Britain and the President of the United States, which proved of such happy augury for the future of Anglo-American friendship and world-peace, began with Mr. MacDonald's arrival in Washington on October 4. Our photograph shows him with President Hoover on the steps of the White House just before they left to spend a week-end

at the President's fishing-camp on the Rapidan River, where they talked intimately of international affairs. The chief purpose was (in the words of the joint statement afterwards issued) "the making of personal contacts which will be fruitful in promoting friendly, frank relations between the two countries. . . . The two Governments . . . declare that war between them is unthinkable."



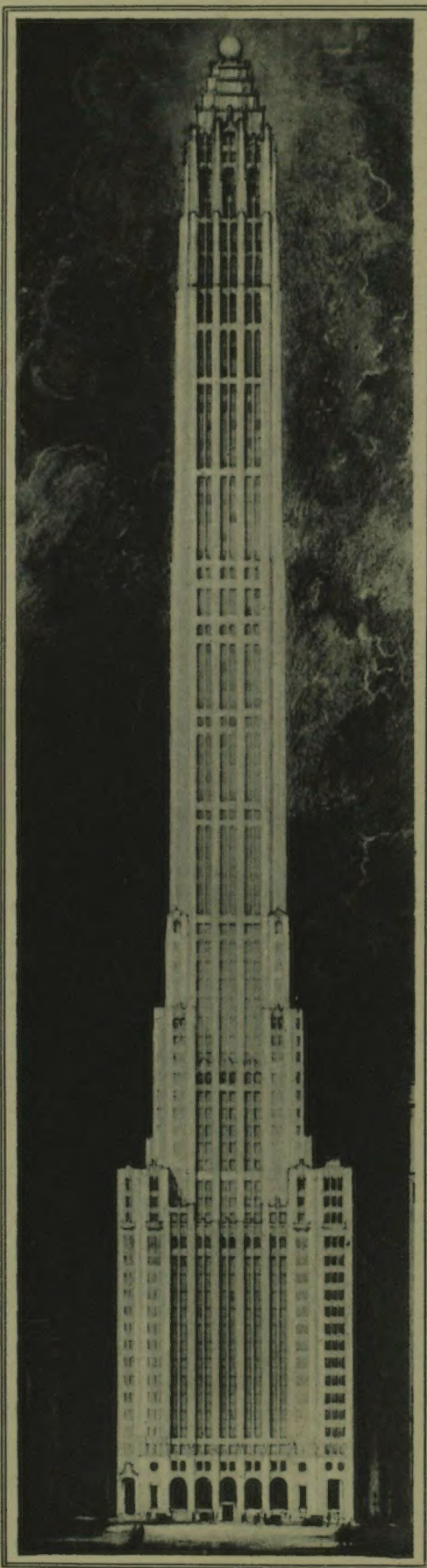
By G. K. CHESTERTON.

MR. CLARENCE DARROW, a distinguished American visitor, is best known as having obtained the judgment which saved Loeb and Leopold from the electric chair. He is also an enthusiast for Divorce, and tells us that we in England do not divorce each other fast enough or often enough. And, as we have all heard the proud boast that all the advantages of divorce have been at last thrown open to the poor, I see no reason why all the advantages of assassination should not be thrown open to them in the same way. Divorce and murder are both desperate remedies; but it is quite in the spirit of the age that they should be treated as universal remedies. I hasten to explain, therefore, that I do not mean to accuse Mr. Darrow himself of the least snobbishness in the matter. I am quite ready to believe that he personally would have pleaded equally earnestly for the lives of two old-clothes-men who should have found an abstract artistic pleasure in cutting the throat of a child. But I am very certain that he would have pleaded in vain.

Mr. Darrow is a sincere idealist, though it is his strange ideal to be a determinist. But there is a special interest, as a matter of logic and philosophy, in this matter of Mr. Darrow and the general versus the particular. He may be described as the leading American free-thinker; and what strikes me about such free-thinkers, after the obvious fact that they do not think freely, is the fact that they do not think thoroughly. When they think about a thing, they never seem to think it out. They are always asking questions and never answering questions. Above all, they are never completing or concluding answers. They never seem to consider whether the answer they give in some cases would apply to other cases; or whether the other cases would not upset their case.

Thus, in the Loeb and Leopold affair, Mr. Darrow used all the old fatalist arguments about heredity, environment, and uncontrollable psychological tendencies, to show that a special clemency ought to be shown, and that these rich and repulsive diabolists ought not to be punished. But he really proved, if he proved anything, that nobody ought to be punished. Indeed, he seems to take that view in all seriousness, saying in the recent interview, "Who am I to judge?" and so on. But if he means that he is an anarchist, and thinks there ought to be no law or government at all, why does he not say so? He does not say so because he does not really think so; and he does not really think so because he does not really think what he is saying. This sort of sceptic is always irresponsible, even for the conclusion of his own sceptical argument. The sceptic, like the schoolboy with a penknife, is always ready to start making a small crack in some of the planks of the platform of civilisation; but he has not really the courage to split it from end to end. If we are all the victims of blind and misleading hereditary prejudices, it is indeed impossible for us to judge, not only in a divine or mystical sense, but even in a practical and normal sense. We have no reason to suppose ourselves right in anything we think; and we have no way of correcting ourselves if we are wrong. But we have no more reason for believing in the philosophy of Darrow than for believing in the guilt of Loeb. If that argument applies to any, it applies to all.

And now I find there is exactly the same fallacy in the reported remarks of Mr. Darrow about Divorce. He uses the old familiar argument that it is better for a man and woman to part than to live a cat and dog life. I will not pause upon that question at the moment. Suffice it to say that some of us do not believe that the law of scientific heredity obliges a man and woman to be a cat and dog. But it is



TO BE THE WORLD'S TALLEST SKYSCRAPER WHEN COMPLETED: A MODEL OF THE PROJECTED 71-STORY BUILDING OF THE CITY BANK-FARMERS TRUST COMPANY, NEW YORK—OVER 900 FT. HIGH.

Several projected additions to New York's wonderful sky-line have recently been mentioned. The foundations of the giant building to be erected by the City Bank-Farmers Trust Company will be completed early next year, and it is expected to be ready for occupation early in 1931. It will be 925 ft. high and when completed—report says—it will be the tallest skyscraper in the world. The style of architecture is described as being "on modernistic lines, adapted from the Renaissance period."

clear that in this discussion, as in all discussions about divorce as divorce, the idea implied is that of remedying hard cases, which are in their nature rare cases. For that there has always been a great deal to be said; especially for those whose religion does not include the sacramental idea. But Mr. Darrow, making exactly the same mistake all over again, sails gaily on to argue as if the evolution into cat and dog were inevitable. "A man gets tired," he says, "of anything after twenty-five years. For instance, how many friends have you now that you had twenty-five years ago?" For my part, I am happy to say that I have a very great many. But anyhow, even if this dismal theory of differentiation were true, it would have nothing to do with the argument about remedying hard cases. It is not an argument for unhappy people being divorced, but for all people being divorced. Or, rather, it is not an argument for being divorced at all, but an argument for not being married. The only other thing it could possibly be is an argument for having a regular rotation, or change of partners, every fifteen or twenty years.

Anyhow, it obviously has nothing to do with the ordinary arguments for divorce. It is a sweeping generalisation to the effect that all people grow weary of all relations; not a particular permission to certain people to readjust certain relations. I am very sorry for Mr. Darrow if he is unable to keep any of the friends of his youth; but I think the case must be particular rather than general. Perhaps his friends grew tired of listening to that sort of logic.

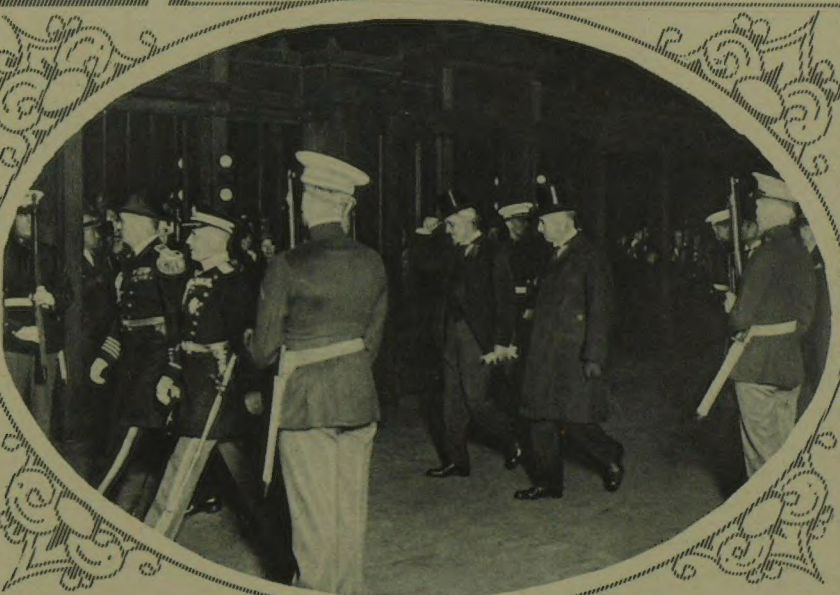
The amusing thing is, as I say, that he falls into the same fallacy about murder and about marriage. In both cases he invents a generalisation to cover a particular case, and then refuses to make the generalisation general. The free-thinker starts a notion that goes very far, and will not go with it any farther. If everybody must be pardoned for doing everything, if nobody must be punished for doing anything—that is not especially a reason for putting one little Jew in a prison-cell, but not in the condemned cell. That is a reason for putting everybody in a padded cell; or at least for putting everybody in a lunatic asylum, supposing that there were any sane people left to lock up the lunatics. If all human beings grow bored with all human relationships in twenty-five years, that is no more a special argument for divorce than it is for suicide. It is an argument against having any stable institutions, or any normal conditions, or any solid social framework whatever. It would apply to all sorts of other things besides being the husband of the same wife. It would apply equally well to being a citizen of the same country, or a member of the same community, or a practitioner of the same profession, or an upholder of the same elementary ideas of right and wrong.

If all things are always changing—and we know nothing about them except that they are changing—we cannot be certain of anything whatever; not even of our own theory of change. I do not know how long Mr. Clarence Darrow has been preaching Determinism and Darwinism and all the rest of it to the American nation. But obviously, on his own theory, he holds his own opinions on a very precarious tenure. His evolution is itself evolving. It may be evolving into something quite anti-evolutionary. He may have to bid farewell to free-thought as well as to friendship, when the exact number of years has run out. At what precise date are we to expect the appearance of Clarence Darrow in the character of Bryan or Billy Sunday, proving out of a big Bible that Darwinism came from the Devil?

THE FIRST BRITISH PREMIER IN OFFICE TO VISIT THE UNITED STATES.



NEW YORK ACCLAIMS THE PRIME MINISTER OF GREAT BRITAIN, COMING "ON A MISSION OF PEACE" AS "THE REPRESENTATIVE OF A UNITED NATION": THE PROCESSION FROM THE BATTERY TO THE CITY HALL—SHOWING MR. MACDONALD (BAREHEADED) IN THE FIRST CAR WITH THE SECRETARY OF STATE, AND HIS DAUGHTER, MISS ISHBEL MACDONALD, IN THE SECOND CAR.



THE PRIME MINISTER'S ARRIVAL IN THE UNITED STATES CAPITAL: MR. MACDONALD (RAISING HIS HAT) LEAVING THE UNION STATION, WASHINGTON, ACCOMPANIED BY MR. HENRY L. STIMSON, U.S. SECRETARY OF STATE.



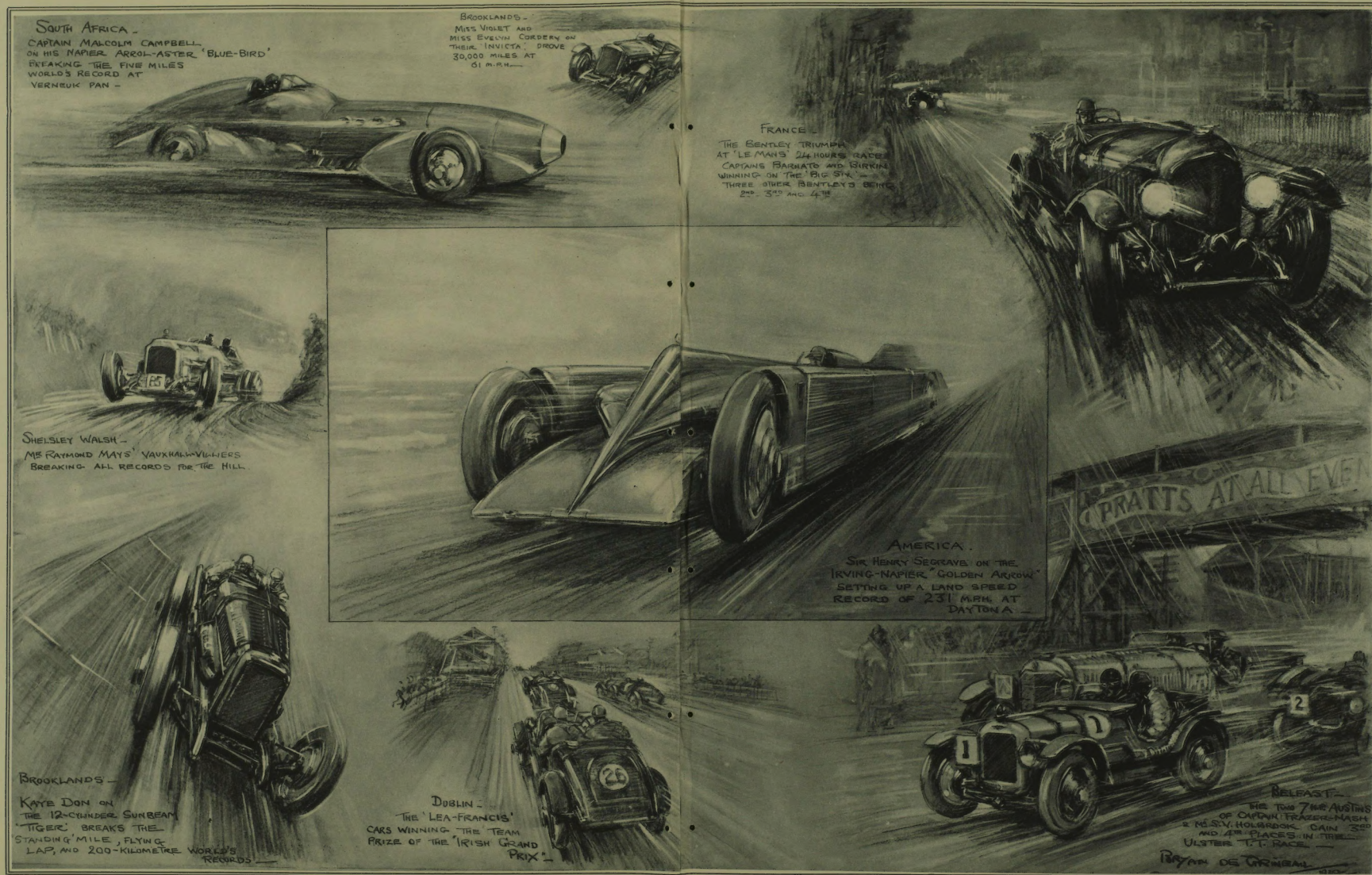
THE PREMIER WELCOMED AT WASHINGTON: (L. TO R.) LADY ISABELLA HOWARD, WIFE OF THE BRITISH AMBASSADOR; MISS MACDONALD, MR. MACDONALD, MR. HENRY L. STIMSON, SECRETARY OF STATE, AND MRS. STIMSON.

Mr. Ramsay MacDonald, the first British Minister to visit the United States during his term of office, landed at New York, from the "Berengaria," on the morning of October 4. On coming ashore at the Battery he was welcomed by the Mayor of New York, the U.S. Secretary of State (Mr. Henry L. Stimson), and the British Ambassador, Sir Esme Howard. From the Battery there was a long procession of motor-cars (the Premier riding in the first car, and his daughter, Miss Ishbel MacDonald, in the next) through streets lined with cheering crowds, to the City Hall, where Mr. MacDonald received the freedom of the city. In the course of his speech, addressing the Mayor, he said: "I have come on a mission of peace. . . . I think I can say that this morning nation speaks to nation. We

are not here as individuals, but as the representatives of our peoples. We stand here this morning, shaking hands . . . because you, representing the United States, and I, representing Great Britain, feel that, looking forward into the future, we must be inspired by a new faith in fraternity, with a new courage to follow large inspiring moral aims, and to supplement all our material achievements by things that belong to the spiritual excellences of the peoples." Later in the day, the Premier and his party travelled by train to Washington, and about an hour after their arrival at the British Embassy were received by the President and Mrs. Hoover at the White House. A photograph of the President and his guest standing on the steps of the White House is given on our front page.

BRITISH CARS TO THE FORE: NOTABLE BRITISH MOTOR SPEED ACHIEVEMENTS OF 1929 THROUGHOUT THE WORLD.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY BRYAN DE GRÉNAU. (COPYRIGHTED.)



OUTSTANDING FEATS OF SPEED, ENDURANCE, AND HILL-CLIMBING DURING THE YEAR:

The year 1929 has shown British cars and British drivers well to the fore in the realm of motor contests and achievements. Sir Henry Segrave at Daytona Beach, U.S.A., on his Napier-engined Irving Special "Golden Arrow," put up the marvellous world-land-speed record of 231 m.p.h. over the measured mile. Captain Malcolm Campbell, on his Napier Arrol-Aster special "Blue Bird," although falling gloriously to eclipse Segrave's time, Verneuk Pan, South Africa, broke the five-kilometre and five-mile record. In France, at Le Mans, British Bentleys swept the board—the Big Six Bentley, piloted by Captain Woolfe Barnato and Captain H. S. Birkin, winning the twenty-four hours' race for the Rudge-Whitworth Cup—with three other Bentleys second, third, and fourth. It was the third year in succession that this great British firm have had the first car home. In the Irish Free State, at the Irish Grand Prix two days' race, held in Phoenix Park, Dublin, Lea-Francis had the honour of winning the team prize on the first day.

SOME BRITISH MOTORING TRIUMPHS BY ROAD AND TRACK AT HOME AND ABROAD.

Mr. S. C. H. Davis also securing second place. In Ulster, in the Tourist Trophy Race, two little 7-h.p. 747 c.c. Austins, piloted by Captain A. Frazer-Nash and S. V. Holbrook, kept up an average speed of 60 m.p.h. for nearly six hours, gaining third and fourth places respectively and finishing only six minutes behind the winner—a giant of 7100 c.c. At home, at Shelsley Walsh Hill Climb, Mr. Raymond Mays, on his Vauxhall-Villiers special, put up the fastest time of the day and broke all records for the hill. At Brooklands, a British triumph of reliability and endurance was achieved by Miss Violet and Miss Evelyn Cordery, who, on their 4-litre "Invicta," carried out a most grueling test by driving 30,000 miles at an average of 61.5 m.p.h. Mr. Kaye Don, on the twelve-cylinder Sunbeam Tiger, has travelled at the amazing speed, for the track, of over 140 m.p.h., and lowered many international and world's records—the standing-start mile average, 100.77 m.p.h. (W.R.); the Flying Lap (I.R.); the 200 kilometres and 200 miles (W.R.).

A NEW PROBLEM: THE LIMITATION OF ARMAMENTS.

By **SIGNOR GUGLIELMO FERRERO,**

the distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

DURING recent months, a great deal has been said about the limitation of armaments. Now, the question is not only inserted discreetly in Orders of the Day at Geneva, but is the subject of equally discreet negotiations between London and Washington. In fact, it has begun to interest the great public in all countries. In certain circles they are inclined to class the limitation of armaments with those incurable Utopian ideas from which the human spirit is suffering, and to set these side by side with the projects of universal peace. But there is here an error of historical perspective which it is necessary to correct, lest the presentation of the whole problem be falsified. If it be true that after every great war men have set themselves to form plans for perpetual peace, the same cannot be said of the limitation of armaments. Whether it be soluble or not, the question is a new one: it has been propounded for the first time in history. That is why it finds the world so little prepared to solve it or even to understand it.

There have been a number of "iron ages" in the past—times of ravage during which perpetual wars reduced the nations to a state of barbarism—but there has been only one period of flourishing peace overcharged with armaments: all Europe enjoyed it and suffered from it between 1870 and 1914, and it resulted in a hyperbolic war. The phenomenon is unique. Before 1848, everywhere and in all epochs, in time of war as in time of peace, armaments were limited (without the intervention of any League of Nations) by the difficulty of finding soldiers, by the general poverty, and by the small number of the weapons which men knew how to fabricate and use. There were many wars during the eighteenth century, and during that time many projects of eternal peace were prepared; Kant even amused himself with that particular game of more or less chimerical combinations. But means of limiting armaments were never sought. Why? Because, even in a time of war, the various States could not greatly increase their forces. They had only a small amount of money at their disposal, and hardly any chance of borrowing; they could neither multiply their arms nor perfect them; and they had no such means of finding soldiers as is given to the European States of to-day by methods of conscription.

With the exception of certain local institutions of limited scope, like the provincial militias of the old régime in France, waging war was then the dangerous privilege of the nobility and the specialised profession of a small heterodox minority. Nearly all the soldiers composing the European armies were volunteers who had chosen war as their profession, and exercised it in any army, no matter whose. Every nation had foreign soldiers in its service at that time; but those mercenaries were rare and expensive.

It was so difficult, even for the most powerful States, to increase their forces that a man would have been considered a bad general if he had insisted on a big army! The smaller the army employed by a general to effect his conquests, the greater his merit and his glory. Marshal Saxe used to say that no army should exceed 44,000 men; and that with an army of that size a good general ought to know how to solve all the political problems of the Government he served. Men were scarce and costly; economy of life was one of the first principles of war. The masters of strategy and technique became wise and full of ruses and stratagems, because they forced themselves to end the warfare of the moment by engaging in the fewest battles possible. Manœuvres replaced battles as far as was practicable, and, as the war dragged on, the armies were continually on the move, marching and counter-marching; yet the endeavour still was to confine the

military operations to those countries which were their original theatre. Nothing was requisitioned—everything was bought; the civil populations saw in these little armies only passing clients who bought much and at good prices, pursued each other, following closely on each other's heels, and lay in wait for each other.

The French Revolution broke out. . . . Attacked by almost the whole of Europe, France had recourse to conscription as an exceptional expedient for re-establishing the balance of power. The revolutionary excitement, by which part of France was intoxicated, helped the Govern-

of conscription, and Louis XVIII. tried to abolish it with Article 12 of his Charter. But the monarchies of Continental Europe had need of too many soldiers to be able to return to the military organisation of the eighteenth century. Conscription was preserved; but the soldiers furnished by conscription were given an organisation which made them almost professional soldiers. The French Army was the model on which, between the years 1815 and 1870, all the armies of Europe, great or small, were organised—with the exception of that of Prussia. In principle, military service was obligatory for all citizens; but of the contingent of 300,000 men nominally to be furnished by France each year, the highest maximum taken was 60,000 men. Those who were to serve or to be exempt were chosen by lot; and those who were thus called to the colours had the right of furnishing a substitute. The duration of service, however, was longer, lasting seven years.

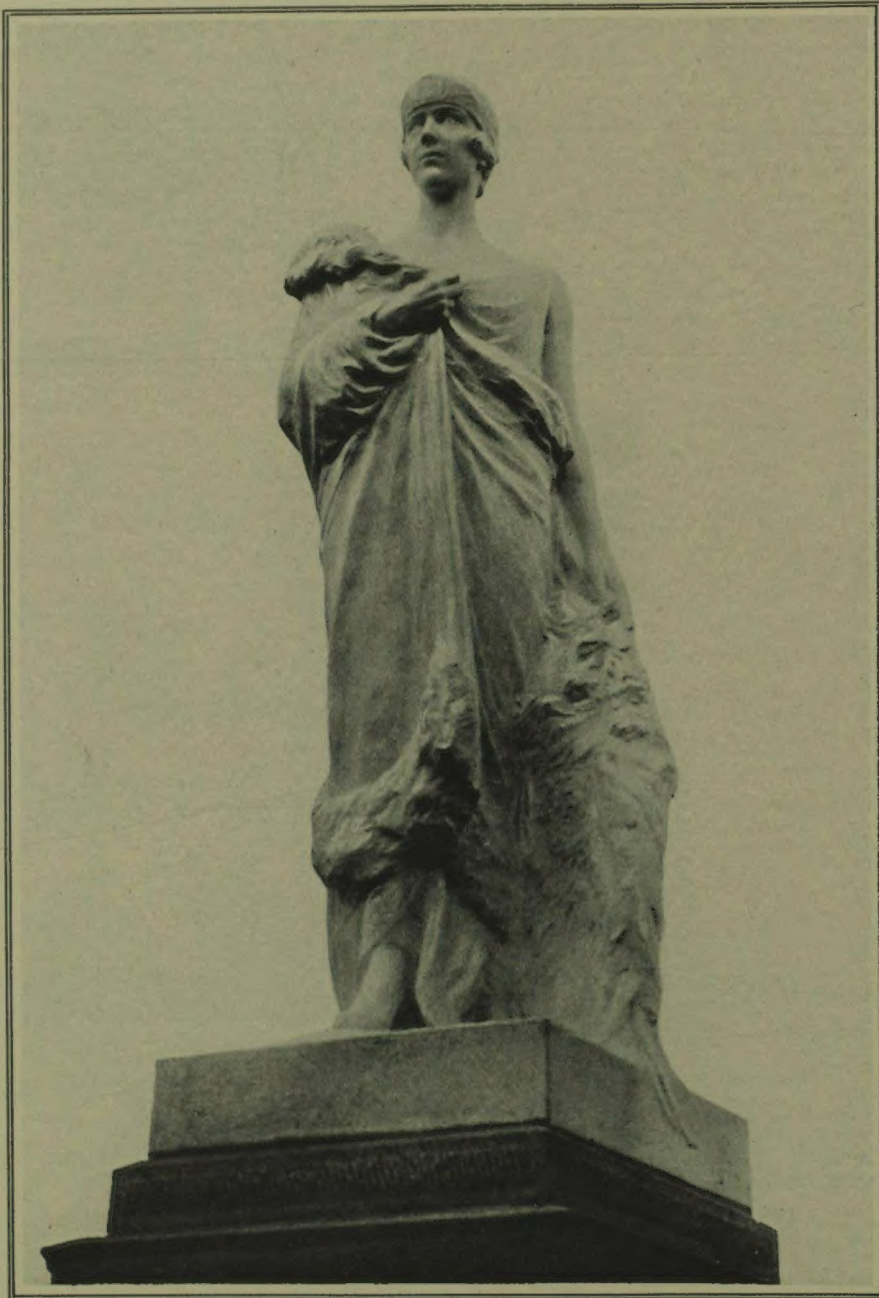
In his fine book on the "Military Institutions in France," M. Montheilet has not hesitated to define the French Army between 1815 and 1870 as a professional army. There is, perhaps, a little exaggeration in that definition: it is, at all events, certain that France had tried after 1815 to modify the Conscription of the Revolution with the qualitative principle of the armies of the eighteenth century. She recognised military service as the duty of all Frenchmen, but she gave up the numerical possibilities the system of conscription offered her, and replaced it by submitting a limited number of conscripts to a longer training. All Continental Europe had more or less adopted this mixed system, with the exception of Prussia. The Prussians had applied the pure revolutionary principle of obligatory service for all citizens and for a more limited time. Everyone in Prussia had to serve personally—no substitutes were permitted—but military service only lasted three years.

We must also add that this was in 1848, when that prodigious economic development, the Golden Age of humanity, began in Europe and America. Between 1848 and 1870 new engines of war, such as the *mitrailleuse*, began to be invented, and serious efforts were being made to increase the power of rifles and cannons. Up till 1870, however, the armies remained dominated by that kind of auto-limitation which acts internally and by spontaneous force. The war of 1870 broke out. . . .

Why one people is beaten in a war and why another people is victorious will always be a gigantic mystery. The superiorities which may decide the victory are numerous, of different natures, and often give cause for thought: riches, armaments, the energy and intelligence of the leaders, and the stamina of the soldiers. Chance also plays a great rôle in every war. Among that confusion, how can one discover the different causes, or the superiority by which victory was determined, and in what measure Fortune assisted? It is not surprising that the most different explanations of the German victories of 1870 are given. All these explanations were only hypotheses, more or less disinterested. . . .

One of these hypotheses, however, imposed itself upon Europe as a truth demonstrated by a definite experience;

the decisive superiority of Germany had lain in that principle of the Revolution, the obligation of military service for all. The world persuaded itself that that principle was capable of creating armies at once better and more numerous than those resulting from the hybrid system preserved in France, and that the grouping of all the living forces of the country under the flag gave superior results from the point of view of quality as well as quantity. All the European armies were reorganised according to this new principle, which would have seemed a heresy to the strategists of the old régime—generalising military service as it did by diminishing its duration and increasing as much as possible the effectives in time of peace and in time of



A LIVING QUEEN COMMEMORATED IN SCULPTURE: A COLOSSAL STATUE OF QUEEN ELIZABETH OF THE BELGIANS, TO BE UNVEILED AT EYSDEN, AS A TRIBUTE TO HER WORK FOR THE NATION DURING AND SINCE THE WAR.

This colossal statue of Queen Elizabeth of the Belgians, by Alfred Courtens, a distinguished Belgian sculptor, is to be unveiled on October 20 at Eysden, a town between Liège and Maastricht. It commemorates her untiring work in the hospitals during the Great War, and her efforts to relieve distress in the Belgian mining districts of Limbourg. Such a monument to a Queen in her lifetime is rare, if not unique. Queen Elizabeth, whose marriage to King Albert took place at Munich in 1900, is of Bavarian birth, but when the war began she identified herself completely with Belgian interests.

ment to conquer the resistance of the masses to conscription. But the wars of the Revolution and of the Empire lasted for twenty years. . . . The exceptional expedient became eternalised and generalised. The other States of Europe adopted it. Strategy and tactics changed. Conscription, despite the resistance it encountered, yielded large numbers of soldiers, but they were soldiers who were in a hurry, desirous of accomplishing their military duties as quickly as possible. Campaigns became short, but sanguinary. Manœuvres no longer tended to avoid battles but to provoke them; so as to arrive at a rapid solution.

At the Congress of Vienna, those Kings and Emperors who had weathered the storm considered the suppression

YET ANOTHER TREASURE FOR THE UNITED STATES! A FINE VELASQUEZ.



NOW THE PROPERTY OF THE DETROIT INSTITUTE OF ARTS: "PORTRAIT OF A MAN"—BY VELASQUEZ.

This very fine Velasquez was acquired recently by the Detroit Institute of Arts, Detroit, Michigan. It was painted between about 1635 and 1640, and it comes from the family of Count Koenneritz, German Envoy to Madrid, 1824-1828. The

artist, it will be recalled, was baptised on June 6, 1599, and died on August 6, 1660. Curiously enough, he did not receive general European recognition until the early nineteenth century.—[Copyright Photograph.]

THE MAN WHO WANTED TO WIN THE WAR.

BEING AN APPRECIATION OF

"THE LIFE OF LORD FISHER OF KILVERSTONE": By ADMIRAL SIR R. H. BACON.*

(PUBLISHED BY HODDER AND STOUGHTON.)

FROM the day on which he was examined for entry into the Senior Service—"This ordeal consisted of writing out the Lord's Prayer, and jumping over a chair, naked, in the presence of the doctor; following which he was given a glass of sherry as evidence of his having become a naval officer."—From the day on which he was examined for entry, John Arbuthnot Fisher lived for the Navy and for the Navy alone. His first Captain was a disciplinarian of the old, salt-water school. "I walked the break of the poop with a coil of rope round my neck, as he said I was born to be hung!" Fisher recalled; but nothing could damp the ardour of the budding Admiral of the Fleet or sap his vitality, and he came under others less wedded to martinetism, especially that Charles Shadwell, then on the China Station, of whom he noted: "He was a real saint. I saw him go into battle with a tall white hat with a gold stripe on the side of it, a post-captain's uniform tail-coat, a yellow waistcoat, white trousers, and a white umbrella which he used to cheer us on to attack the enemy."

But that is looking back to the eighteenth-fifties—Fisher was ever looking forward. Such was his prescience, indeed, that in February 1908 he forecast September or October 1914 as the period at which we should find ourselves in armed conflict with Germany, basing his pessimistic calculation on the completion of the alterations to the Kiel Canal and the getting-in of the potential enemy's harvest. So convinced was he that, as Admiral Bacon chronicles: "In the spring of the same year Fisher confided to the King in a personal interview his opinion that the German fleet should be 'Copenhagened,' by which he meant sunk inside Kiel, or, as he picturesquely described it, treated like rogue elephants, and, with tame females in the shape of our battleships on each side, hustled out of that harbour as prisoners. The King's comment was, 'Fisher, you're mad.'" In November 1911, the retired First Sea Lord was "growing roses," but he repeated the prediction and added, in a letter, "I tell you (and you only!) the whole secret of the changes! To get Jellicoe Commander-in-Chief of the Home Fleet prior to October 1914, which is the date of the Battle of Armageddon."

While Der Tag was being toasted, he was anticipating The Day. Everything he did was in preparation for it, though the foe he visioned was not always the same. His creed was simple, and, in these hours of the discussion of universal peace, some will say primitive. He advocated three R's and three H's—they stood for Ruthless, Relentless, Remorseless; and for Hit First, Hit Hard, and Keep on Hitting. Fresh from attendance at the first Hague Conference, he declared: "If I'm in command when war breaks out, I shall issue my orders: 'The essence of war is violence. Moderation in war is imbecility. Hit first, hit hard, and hit anywhere.'" There can be no doubt that he meant what he said, despite his habit of indulging in verbal, and often whimsical, exuberances.

And that the three R's and the three H's might be possible at the time of need, he laboured like any slave chained to a galley-oar; fought fiercely for efficiency in ships, in men, and in weapons; wrangled and cajoled, laughed at invasion of our shores, reformed, forced high-speed construction, fathered innovations, looked tolerantly on the Expeditionary Force, wrote, commanded, intrigued, insisted on submarines and on the wireless you cannot cut, promoted and "unstuck," flirted with the Press, sought out the big brains—whether of snottier or stoker—organised the 11th, rallied the blue-funkers, beat Beresford and his "Duchesses," confounded the politicians—save Reginald M'Kenna—wore his "squalls" coat until it was in tatters about him, went the "totus porcus," the whole hog; content that his motto, "Fiat Justitia—Ruat Cælum," should be translated "Do right and damn the odds!"

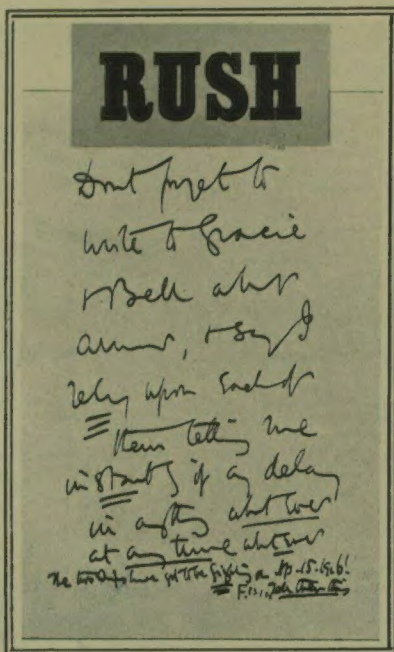
When the Day *did* dawn, he was nursing the "foot of pride" in semi-retreat, though, as he remembered jocularly, he had achieved fame as far back as 1912 by having had a button-hole presented to him in a flower-shop and by having had his portrait printed on a pound of starch; but he was still a "tornado with a nib at the end of it," still penning pungent epistles with the injunction "Burn this letter," still, as a result of his Chairmanship of the Royal Commission on Oil Fuel and Oil Engines for the Navy, in intimate touch with his former colleagues and, what was of major importance, still in a position to advise the First Lord, in the person of Winston Churchill.

On the 30th of October 1914 he returned to the Admiralty. "His advent . . . was rather like a gust of wind sweeping into and disturbing the calm atmosphere of that building. He instituted the 'Rush' label, and with this came real rush. Mr. Churchill having monopolised the red pencils and ink for his minutes, Fisher seized the green and used that colour exclusively. . . . Everything began to move. Inertia disappeared. The huge machine creaked and groaned; but it began to turn out work at an increased rate. He was known, feared, loved, and obeyed; but the shadow of impending trouble was always with him; a breach between him and the First Lord was bound, sooner or later, to occur."

Fisher was essentially The Man who Wanted to Win the War; but he was convinced that there was only one way to win it and only one who could win it—the way was his and he was the one. In Fisher and Churchill, the irresistible force met the immovable body! The seaman saw his powers usurped by the statesman—he was the Old Boy to the younger man, and equally impetuous. Yet he was in accord with him until the Dardanelles question was paramount. Fisher, who thought well of certain projects for "amphibious warfare"—his plan for landing troops to take the Belgian coast and his scheme for conveying Russians to Pomerania, so that they might be within a hundred miles of Berlin and "strike terror into the German population"—was against the enterprise. At the decisive War Council, he rose to resign as a protest, but Kitchener persuaded him to resume his seat and, unfortunately, he did not voice his dissent, judging that the First Lord was saturated with his objections. In a measure, it is evident, his silence was taken for his consent: hence much confusion and acrid accusations. The move was made. Fisher, as he felt in duty bound, furthered it "until the point was reached when the expedition bid fair to endanger the war in home waters."

"On the 12th May there were signs of renewed tension at the Admiralty. Lord Fisher insisted on the withdrawal of the *Queen Elizabeth* from the Mediterranean; he had never been in favour of this ship being diverted

from the Grand Fleet, and had acquiesced only on account of the want of heavy gun fire at the Dardanelles. He became seriously disturbed at evidence he received, indicating that submarines would shortly be operating against our ships at the entrance to the Straits, and he insisted on her return." Kitchener demurred, thinking that if the *Queen Elizabeth* were brought home it would suggest that the Navy was deserting the Army. "Lord Fisher, in the end, stated flatly that 'either the *Queen Elizabeth* left the Dardanelles that afternoon or he left the Admiralty that night.' That settled the matter. As usual," adds Admiral Bacon, "Lord Fisher was prophetically in the right: a dummy ship equipped to represent the *Queen Elizabeth* was torpedoed by a submarine within a fortnight of the real ship leaving the Dardanelles." On May 15, Fisher, stung into renewed action by a Churchillian minute, resigned and told the Prime Minister that he was leaving for Scotland at once. The reply was: "Lord Fisher. In the King's name, I order you to remain at your post." There is no record of the subsequent interview, but the



ONE OF THE INNUMERABLE SIGNS OF LORD FISHER'S VOLCANIC ENERGY: A "RUSH"-LABELLED MINUTE MADE BY THE GREAT FIRST SEA LORD AT THE ADMIRALTY.

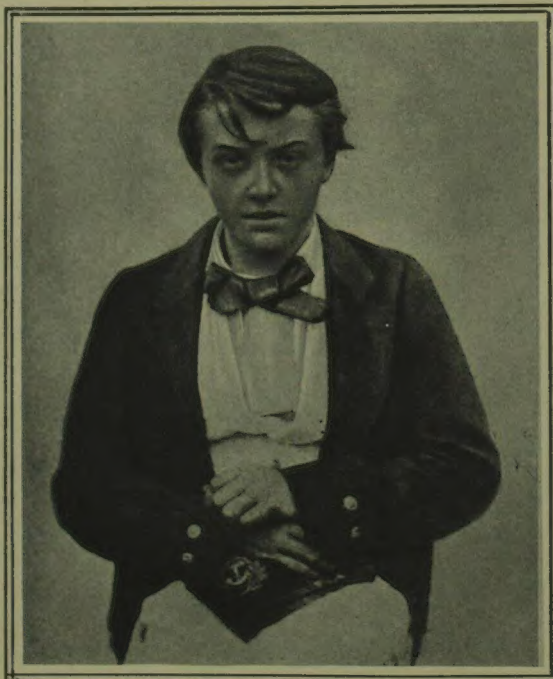
Reproduced from "The Life of Lord Fisher of Kilverstone," by Courtesy of the Publishers, Messrs. Hodder and Stoughton.



LORD FISHER'S MOTHER: MRS. WILLIAM FISHER.

The future Lord Fisher was born on January 25, 1841, on the Wavenden Estate in Ceylon. His father, Captain William Fisher, was then staff officer at Kandy. His mother, whose marriage took place in 1840, was formerly Miss Sophia Lambe, daughter of Mr. A. Lambe, of New Bond Street, and grand-niece of that Alderman Boydell who was a Lord Mayor of London.

Reproduced from "The Life of Lord Fisher of Kilverstone," by Courtesy of the Publishers, Messrs. Hodder and Stoughton.



THE FUTURE ADMIRAL OF THE FLEET WHEN HIS CAPTAIN MADE HIM WALK THE BREAK OF THE POOP WITH A ROPE ROUND HIS NECK: JOHN ARBUTHNOT FISHER AS A MIDSHIPMAN.

Reproduced from "The Life of Lord Fisher of Kilverstone," by Courtesy of the Publishers, Messrs. Hodder and Stoughton.

First Sea Lord obeyed until the 22nd, when his resignation was accepted as a sequel to an amazing letter he had sent to the Premier on the 19th, a pistol-to-the-head which accompanied the promise that he would "guarantee the successful termination of the war, and the total abolition of the submarine menace" on condition that neither Mr. Winston Churchill nor Mr. Balfour was in the Cabinet, that Sir A. K. Wilson should leave the Admiralty, and the Committee of Imperial Defence and the War Council, that there should be an entirely new Board of Admiralty as regards the Sea Lords and the Financial Secretary, that the First Lord of the Admiralty should be restricted to Policy and Parliamentary Procedure, and that he (Lord Fisher) should have complete professional charge of the war at sea, together with the sole disposition of the Fleet and the appointment of all officers of all ranks whatsoever, and that he should have the sole absolute authority for all new construction and all dockyard work of whatever sort whatsoever, and complete control over the whole of the Civil Establishments of the Navy. He concluded: "The 60 per cent. of my time and energy which I have exhausted on nine First Lords in the past I wish in the future to devote to the successful prosecution of the war. That is the sole reason for these six conditions." That was the end. Lord Asquith commented in his "Memories and Reflections": "Lord Fisher was undoubtedly a man with a streak of genius, but he was afflicted with fits of megalomania in one of which this extraordinary ultimatum must have been composed."

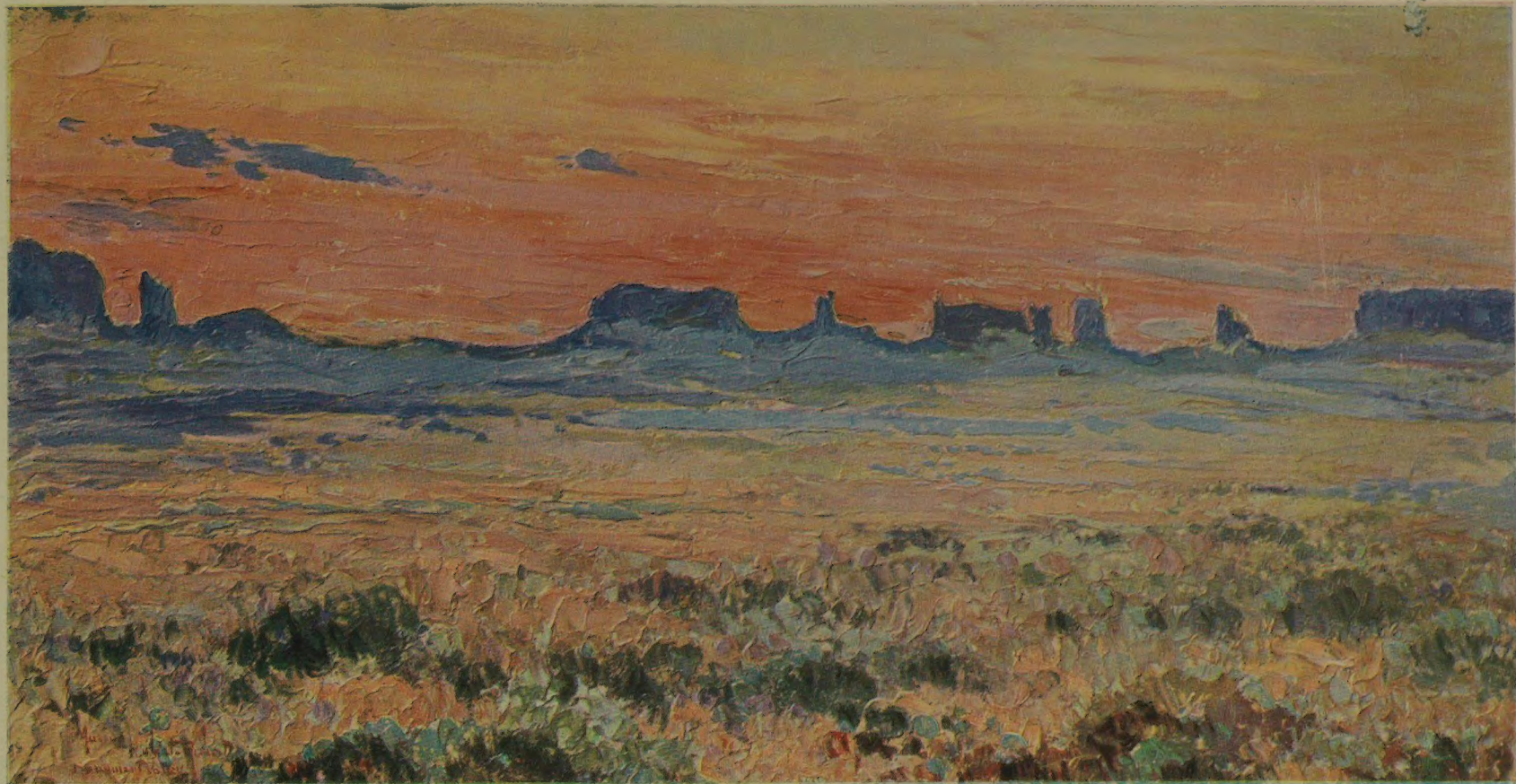
The end; no, not quite the end. In the "closing years"—1915-1920—Lord Fisher was Chairman of the Board of Invention and Research—the "string" binding the "garland of flowers" represented by Sir J. J. Thomson, Sir

(Continued on page 696.)

* "The Life of Lord Fisher of Kilverstone, Admiral of the Fleet, O.M., G.C.B., G.C.V.O., LL.D." By Admiral Sir R. H. Bacon, K.C.B., K.C.V.O., D.S.O. In Two Volumes. (Hodder and Stoughton; 2s. 2s.)

The Colour of New Mexico: Natural Wonders and Native Dances.

FROM THE PAINTINGS BY MARIUS HUBERT-ROBERT.



NATURE, THE GRAND OLD ARCHITECT! A DISTANT VIEW OF THE WONDERFUL "VALLEY OF THE MONUMENTS," IN THE DESERT LANDS OF NEW MEXICO—EXTRAORDINARY ROCK FORMATIONS RESEMBLING MASSIVE CASTLES AND TOWERS.

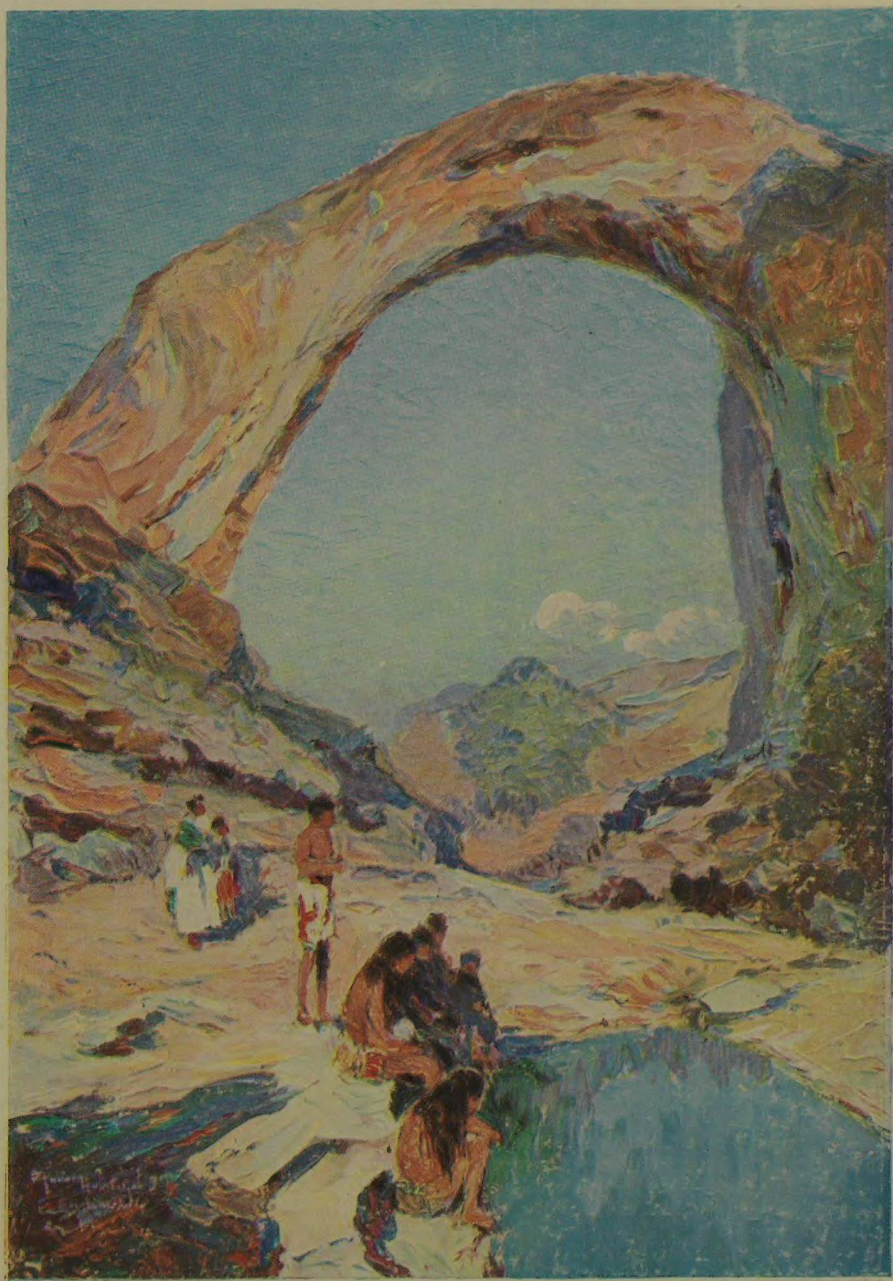


THE STAG DANCE AT TAOS, IN NEW MEXICO: TWO INDIANS, WEARING ANTLERS OVER A PLUMED HEAD-DRESS, AND LEANING ON STICKS ADORNED WITH FEATHERS, MIMING A ROMANCE.



A DANCE OF WARRIORS AT LAGUNA, IN NEW MEXICO: A FILE OF INDIANS IN GAILY COLOURED COSTUME AND PLUMED HEAD-DRESSES, PERFORMING AT ONE OF THEIR FESTIVALS.

The interesting pictures reproduced here and on page 670 were painted by M. Marius Hubert-Robert, a distinguished French artist, during an extensive tour in America. He is a descendant of the famous decorative landscape-painter, Hubert Robert (1733-1808). On his American tour M. Marius Hubert-Robert was accompanied by



THE BRIDGE OF THE RAINBOW: AN ENORMOUS NATURAL ARCH NEAR GALLUYS, IN NEW MEXICO, OVER A STREAM TO WHICH THE NATIVES ASCRIBE MIRACULOUS HEALING POWERS, AND IN WHICH THEY BATHE WITH RELIGIOUS FERVOUR.

his wife, known in the literary world as Mme. Régine Callaud-Belisle, who has written a charming account of the places they visited. Some extracts from her description are given on page 670 relating to the pictures reproduced there, as well as those above.

In New Mexico and California: A Village; "Frisco's" Chinatown.

FROM THE PAINTINGS BY MARIUS HUBERT-ROBERT.

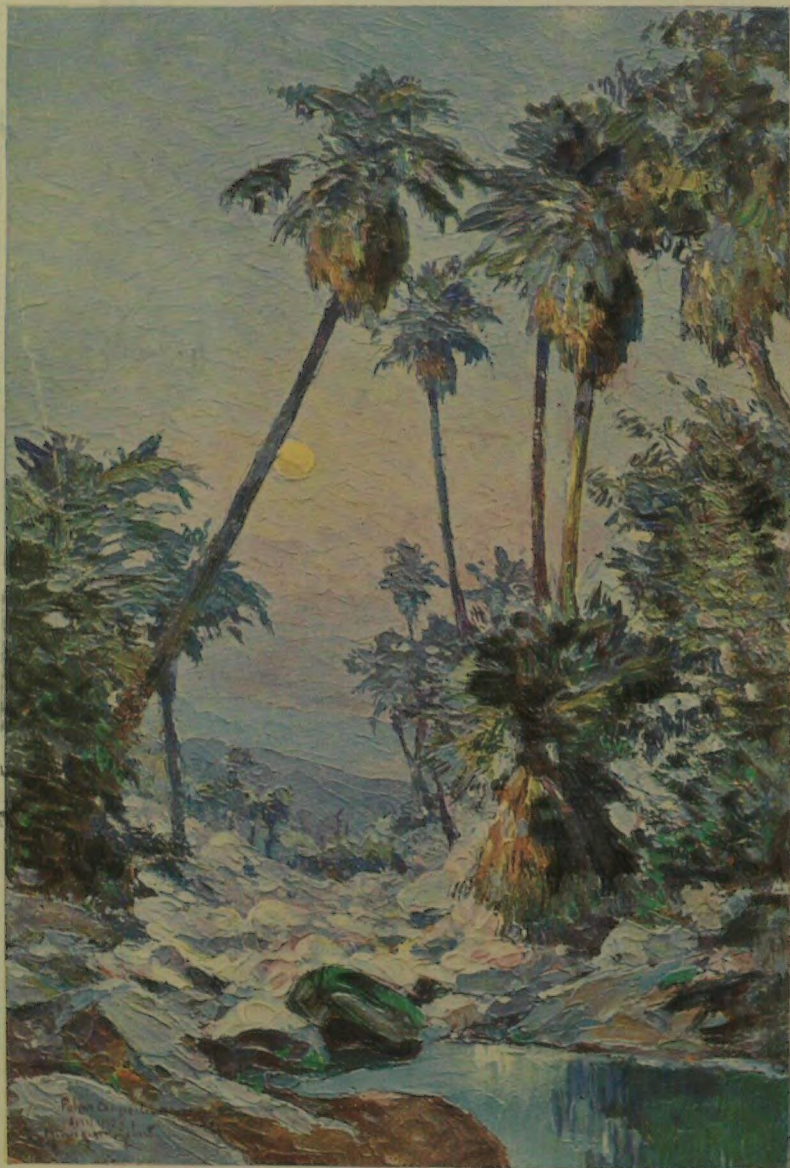
As noted on page 669, where other New Mexico landscapes by M. Marius Hubert-Robert are reproduced in colour, he was accompanied on his tour by his wife, who writes under the name of Mme. Régine Callaud-Belisle. The following extracts from her literary sketch-book relate to the pictures on both our pages. "In New Mexico," she writes, "all the remote villages in the desert are built in the same style. The houses are of mud, bleached almost white by the sun, and, to keep out the heat, have but few openings. Each upper storey is smaller than the one below and communicates with it by a ladder outside. Along the walls are hung bunches of red capsicum, or all-spice, serving both as decoration and a store of food, of which this spice is the basis among the Indians. Each tribe has its annual feast, and we arranged our journey (to Laguna) to coincide with this celebration, in order to see a wonderful spectacle. These feasts are a mixture of burlesque and superstition. We saw the Dance of the Tortoise. The Indians were dressed in their finest clothes—that is to say, in leather skirts and jewels of coloured beads, and wore on their heads a tuft of feathers kept in place by a curb or bit; they held sceptres shaped like a *bilboquet* (cup and ball), and stood in a row. Then to the music of a native orchestra and their own cries, made more guttural by the bits in their mouths, they stamped about for hours in the same place, and the whole village accompanied them by shouting. It was incomprehensible, but full of colour; the bronzed skins, the many-hued feathers, the pearl embroideries, all shining in the sun like a page in a barbaric missal. . . . It took us two days of painful travel to reach Taos, which is quite an important town. There we saw the Dance of the Stags. Two Indians take the place of honour, wearing on their heads, above a helmet of plumes, the antlers of a stag, and leaning on sticks adorned with feathers. They mime a complete romance. They do not yell, but growl and moan. In the midst of all this mysticism one



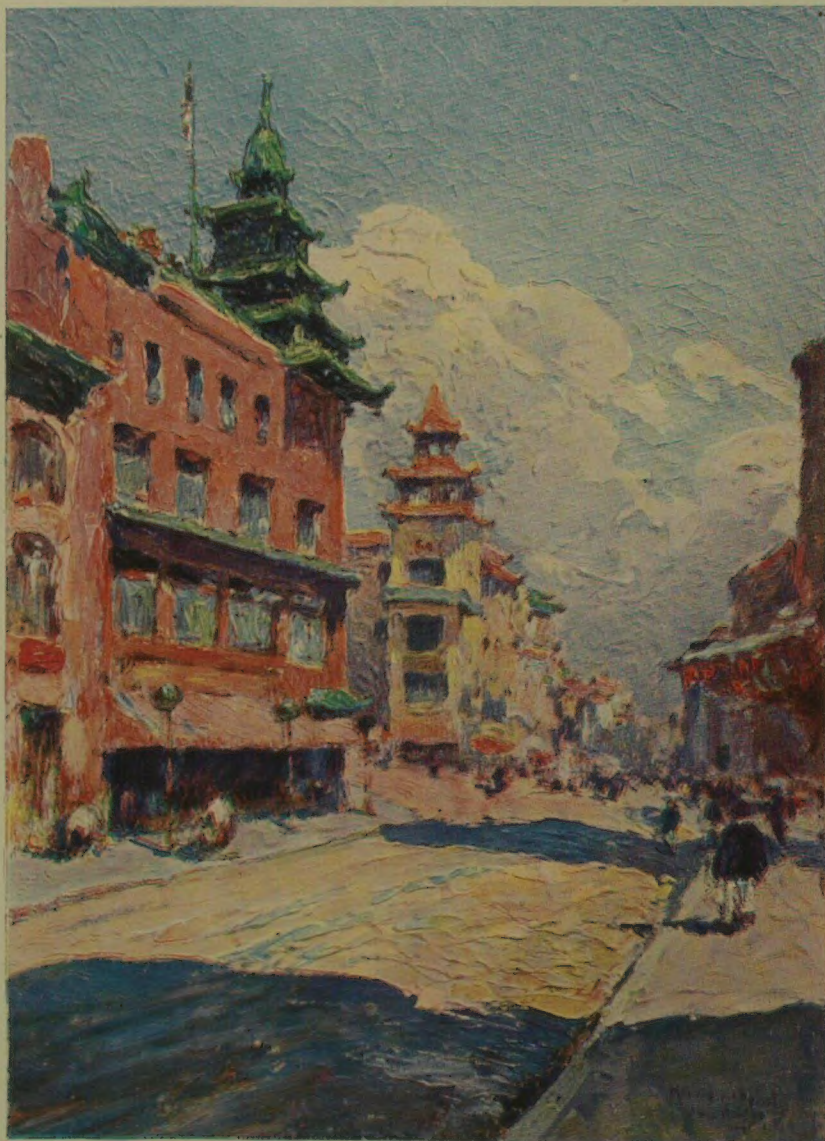
A TYPICAL NATIVE VILLAGE IN THE WILDS OF NEW MEXICO: MUD-BUILT HOUSES WITH LADDERS TO THE UPPER STOREYS, AND WALLS HUNG WITH BUNCHES OF ALL-SPICE.

feels the enslavement of a wild animal which a brutal civilization tries to tame. This spectacle is very complicated, but amusing to watch. . . . From Galluys we went to see the Bridge of the Rainbow, an enormous natural arch under which a small river flows. The rock has not only the shape of its name, but takes on rainbow hues when the sun shines on it. In the river, Indians with magnificently bronzed skins bathe with fervour; they attribute to this water miraculous healing powers." Then follows a description of the visit to California. "In San Francisco (the writer says) we are in a central position from which we can get anywhere easily. The city is delightful, built on hills, which are reached by the cable tram. In the evening we climb right up to the top to get a better view. The sun is just setting on the Golden Gates. Every day we explore some corner of the city. The French and Italian quarters are reminiscent of Europe, but the Chinese quarter enchants us: 30,000 Chinese live there, and many wear the national dress. They have set up their own buildings with many-coloured walls, their own post office, and their own theatres. In the shop windows we see rather unappetising food, invariably dry—eggs, fish, or swallows' nests: in a country where there is abundance of everything they dry all their eatables before consumption. . . . Now we travel to Southern California, and this afternoon we have set up our tent—this is meant quite literally—at the edge of the Palm Canyon, the gorge of the Palm Trees, where Mount San Jacinto shelters this unexpected oasis. We set up the easel amid the stones, and I take up my note-book. A round moon rises and adds a fantastic note to the landscape. Day has not yet gone and night is already here; the palms grow darker and bigger, and seem to fill the sky; on the pebbles the water looks like moon-stones. We can neither paint nor write, but can only watch and dream, feeling a little frightened by all this mystery."

ings with many-coloured walls, their own post office, and their own theatres. In the shop windows we see rather unappetising food, invariably dry—eggs, fish, or swallows' nests: in a country where there is abundance of everything they dry all their eatables before consumption. . . . Now we travel to Southern California, and this afternoon we have set up our tent—this is meant quite literally—at the edge of the Palm Canyon, the gorge of the Palm Trees, where Mount San Jacinto shelters this unexpected oasis. We set up the easel amid the stones, and I take up my note-book. A round moon rises and adds a fantastic note to the landscape. Day has not yet gone and night is already here; the palms grow darker and bigger, and seem to fill the sky; on the pebbles the water looks like moon-stones. We can neither paint nor write, but can only watch and dream, feeling a little frightened by all this mystery."



THE FANTASTIC BEAUTY OF CALIFORNIAN MOUNTAIN LANDSCAPE: AN EVENING SCENE IN THE PALM CANYON, SHELTERED BY MOUNT SAN JACINTO.



IN SAN FRANCISCO'S "CHINATOWN," WHICH HAS A POPULATION OF 30,000: A PICTURESQUE STREET SCENE, WITH MULTI-COLOURED CHINESE BUILDINGS.

THE ILL-FATED MATE OF A LONELY EAGLE: "MATCH-MAKING" THAT ENDED IN TRAGEDY.

Since 1911 there has been a lonely male eagle on Ramsey Island on the Pembroke coast. He came to Ramsey from Skomer Island when his mate died, and he has remained a lonely hermit, the last of the Welsh eagles up till to-day. Mr. Lewis, who farms Ramsey Island, and acts as bird-watcher for the Royal Society for the Protection of Birds, has frequently reported the movements of the eagle, which seemed to find sufficient food amongst the rabbits of the island and neighbouring rocks, and eventually a plan was agreed on to supply and release a female eagle on Ramsey Island in the hope that the pair would mate. So

[Continued opposite.



LEARNING INDEPENDENCE BEFORE RELEASE: THE "ZOO" FEMALE EAGLE AT SEVENOAKS.



BECOMING ACCUSTOMED TO MASCULINE ATTENTIONS IN VIEW OF HER APPROACHING UNION WITH A WILD EAGLE IN WALES: THE "ZOO" FEMALE EAGLE (LEFT) WITH A CAPTIVE MALE AT SEVENOAKS.

[Continued.]

Captain C. W. R. Knight, the famous Golden Eagle photographer, was asked to co-operate, and the Zoological Gardens also entered into the scheme with zest. Sir Alexander Gibbs gave permission for his female eagle, which was at the "Zoo," to be used in the experiment, and this bird Captain Knight took to his paddocks at Sevenoaks in order to prepare it to fend for itself. It would be useless to release a bird after a period of captivity without previously training it to catch its food. This task was successfully accomplished, and Captain Knight recently took the female down to Wales. On

[Continued below.]



THE WAY OF AN EAGLE IN COURTSHIP: THE DESTINED MATE (LEFT) OF THE WILD WELSH HERMIT EAGLE HAS AN INTERVIEW WITH A CAPTIVE MALE AT SEVENOAKS.



IN SEMI-FREEDOM AT SEVENOAKS: THE FEMALE EAGLE FROM THE "ZOO."



TESTING HER WINGS IN VIEW OF HER APPROACHING LIBERATION: THE FEMALE EAGLE ON CAPTAIN KNIGHT'S GLOVED HAND.



THE HAPLESS "BRIDE" IN HER "PALANQUIN": THE FEMALE EAGLE CARRIED IN A BASKET TO THE SCENE OF HER RELEASE WITH A VIEW TO HER MATING WITH A WILD MALE.



"FOR SOME MOMENTS THE GREAT BIRD DID NOT REALISE ITS FREEDOM": THE FEMALE EAGLE ON A WELSH ROCK JUST AFTER HER RELEASE AND SHORTLY BEFORE THE MALE'S ARRIVAL.

[Continued.] the day on which it was first hoped to release it, the weather was too stormy, but on the following day it was possible to cut the jesses and let the magnificent creature go free. First it was set on a ledge of rock, and after it had had a look round and decided its whereabouts, the jesses were cut. For some moments the great bird did not realise its freedom. The watchers, hiding, waited impatiently to see the first move. Suddenly the eagle became alert. Something fluffy had moved in the coarse grass. And then the Monarch of the Air launched itself, and, crash! it had captured its first meal—a fat young rabbit. "Now," said the watchers, "if the male would come over the day would be well finished." Almost before the thought was uttered a dark speck appeared in the lowering sky, and coming nearer the male sailed majestically overhead, obviously

curious as to what was going on below. Then, with a swoop, he came down and stood some yards away, regarding the new member of his kind who had appeared from nowhere. Darkness came down and the closer approach of the birds could not be seen. But it was anticipated that they would become friends, mate, and perhaps breed in the spring. Since the eagle feeds chiefly on rabbits and an occasional hare (it does not attack lambs, except very rarely), it was hoped the pair would prosper. This hope, however, was doomed to disappointment, for a few days later the dead body of the female bird was washed up on shore after a storm. She had evidently become exhausted and fallen into the sea.

THE PEKING MAN: A NEW CHAPTER IN HUMAN HISTORY.

By PROFESSOR G. ELLIOT SMITH, F.R.S. (See Illustrations on the Opposite Page.)



AT the annual meeting of the Geological Society of China, which took place in Peking eight

months ago (on Feb. 14), Professor Davidson Black gave an account of the discovery of a series of fossil remains of a new and very primitive genus of the human family, for which he invented the distinctive name of *Sinanthropus pekinensis*.

The discovery of *Sinanthropus* in China ranks in importance with the finding of *Pithecanthropus* in Java by Professor Eugène Dubois in 1891, and of the Piltdown Man (*Eoanthropus*) in Sussex by the late Mr. Charles Dawson, in conjunction with Sir Arthur Smith Woodward, in 1912. These three divergent but extremely primitive members of the human family seem to have been approximately contemporaneous. It is, of course, impossible as yet exactly to correlate the geological ages in countries so far apart in space as Java, England, and China. But all three fossils belong to the Early Pleistocene Age, which may be as much as a million years ago. Whatever date will eventually be assigned to these three experimental types of mankind, it is certain that they are vastly more ancient than any other human beings at present known, not

exhibits the resemblances to, and the differences from, the Piltdown jaw (B as compared with A, the adult *Sinanthropus*), and the greater contrasts to the Heidel-



FIG. 1. "ON THE EXTREME FRINGES OF THE VAST DOMAIN OF MAN": A MAP SHOWING WHERE HAVE BEEN FOUND REMAINS OF THE THREE EARLIEST KNOWN TYPES OF HUMAN BEING (*SINANTHROPUS*, *PITHECANTHROPUS*, AND *PILTDOWN MAN*), ALL POSSIBLY A MILLION YEARS OLD AND VASTLY MORE ANCIENT THAN HEIDELBERG MAN AND RHODESIAN MAN (ALSO LOCATED ON THE MAP).

berg jaw (C), a modern Chinese (D), and an adult orang (E).

The series of photographs and drawings establish the fact that the jaws of *Sinanthropus* reveal nearer affinities to the Piltdown jaw than to any other known types. The fragments of the skull, although still embedded in the matrix of travertine, enabled Professor Davidson Black to determine that they were definitely larger than the corresponding parts of the brain-case of *Pithecanthropus*, but are thinner than, and distinct in type from, the Piltdown skull.

Although, of course, the fossilised fragments (Fig. 2) that have so far

been extracted from the matrix are inadequate for any serious reconstruction of the head, the characters of the jaw justify the inference that the lower part of the face resembled that of the Piltdown Man. The size of the fragments of brain-case indicate also a greater fullness of the skull than that of *Pithecanthropus*. Hence Mr. Forestier's pictures (on the opposite page) have this measure of justification and can be regarded as a help to those readers who are not able to interpret fragments of fossil bone and to visualise the possible appearances of the Ape-Man of Java, the Man of Peking, and the Piltdown Man.

The curious fact emerges that of these three earliest members of the human family so far known to us, the one who lived on the eastern littoral of the vast continental land-mass much more closely resembled his contemporary living in the Far West (in England) than his neighbour in Java. The discovery of three such contrasted types at the beginning of the Pleistocene Period on the extreme fringes, east, south, and west, of the vast domain of man (see map in Fig. 1) suggests two reflections. Their common human ancestor must have lived long before them, in the Pliocene Period, to allow time for such profound contrasts to be developed. A variety of experimental types of the human family, grotesque caricatures of mankind, must have been roaming about in the heart of the great continent, working out the destiny of man, at the time when Nature was throwing the jetsam and flotsam of her failures into Java, Sussex, and China.

The chief interest at the moment is the important bearing of the new discovery on the controversies over the interpretation of the Piltdown



FIG. 2. SIX VIEWS OF THE ADULT JAW-FRAGMENT OF *SINANTHROPUS* (OR PEKING MAN), A NEWLY DISCOVERED AND VERY PRIMITIVE GENUS OF THE HUMAN FAMILY—(1) LINGUAL VIEW; (2) LABIAL VIEW; (3) OCCLUSAL VIEW; (4) RAMEAL VIEW; (5) MESIAL VIEW; (6) DISTAL VIEW.

excluding even *Palæanthropus* (Heidelberg Man), and the relatively much more recent Rhodesian Man and Neanderthal Man.

During the last three years announcements have been made of the discovery of fossilised human teeth in a rock fissure at Chou Kou Tien, twenty-five miles from Peking, associated with the remains of fossil animals which enabled Dr. Zdansky to determine the geological age. A year ago, on the last day of the exploration conducted by Dr. Birger Böhlin, Dr. C. C. Yang, and Mr. W. C. Pei, a collection of human remains was found which is unique in the history of human palæontology. For, in addition to a number of teeth (which establish the identity of the remains with the type to which in 1927 the name *Sinanthropus* was given), there were also found in association the greater part of the right ramus of an adult jaw, which not only has three molar teeth in position, but also the sockets of three others, providing information of an importance almost equal to that of the actual teeth; and the chin region of a child's jaw, shown (in Fig. 3) in comparison with the corresponding parts of a child of the so-called Copper Age in China, a modern Chinese child, and a young chimpanzee.

A vertical section through the chin region of the children's jaws reveals the degree of similarity of *Sinanthropus* to the chimpanzee and the contrast to the Copper Age child and the modern child. Fig. 4

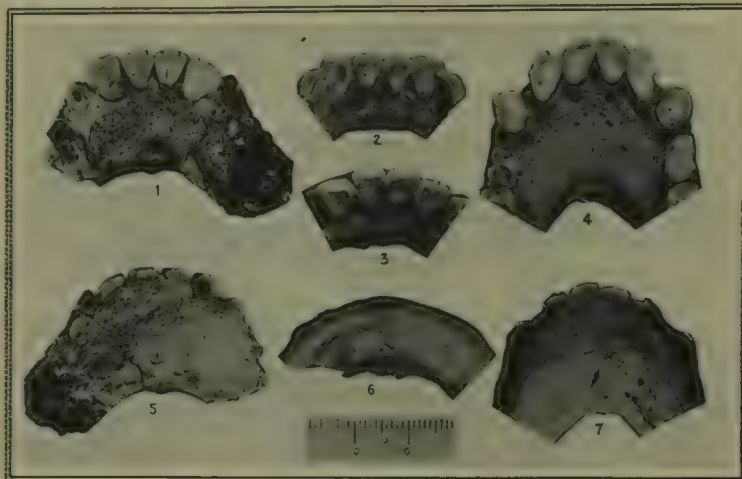


FIG. 3. THE CHIN REGION OF THE *SINANTHROPUS* CHILD (1 AND 5, OCCLUSAL AND RAMEAL VIEWS RESPECTIVELY) SEEN FROM ABOVE AND BELOW, COMPARED WITH THE SAME FEATURE IN A COPPER AGE CHILD (2, OCCLUSAL VIEW ONLY); A RECENT NORTH CHINA CHILD (3 AND 6, OCCLUSAL AND RAMEAL VIEWS); AND A YOUNG CHIMPANZEE (4 AND 7, OCCLUSAL AND RAMEAL VIEWS).

fossils, which, even after seventeen years, are not yet completely settled. Both the jaws found in China present the same ape-like conditions which, in the opinion of leading European palæontologists, make it impossible to assign to the Piltdown jaw a human status. No one questions the association of the jaws with the brain-cases in the Chinese discoveries. Hence they afford the strongest possible corroboration of the position adopted by British anthropologists in 1912—that the association of an ape-like jaw, such as Mr. Dawson found at Piltdown, with a primitive human skull was not impossible.

This consideration lends particular interest to the new discovery. But, in addition, it broadens our perspective of the early history of the human family and gives us greater confidence in interpreting their profound significance. Professor Davidson Black's account of the discovery has been published at Peking through the Geological Society of China.



FIG. 4. OUTLINE DRAWINGS SHOWING THE RESEMBLANCES TO, AND DIFFERENCES FROM, THE PILTDOWN JAW (B) AS COMPARED WITH THE ADULT *SINANTHROPUS*, (A), AND THE GREATER CONTRASTS TO THE HEIDELBERG JAW (C), A MODERN CHINESE JAW (D), AND AN ADULT ORANG (E).

These comparative outline drawings were traced from photographs of the right horizontal rami of various similarly oriented adult lower jaws.

THE PEKING MAN: A NEW LINK IN HUMAN EVOLUTION.

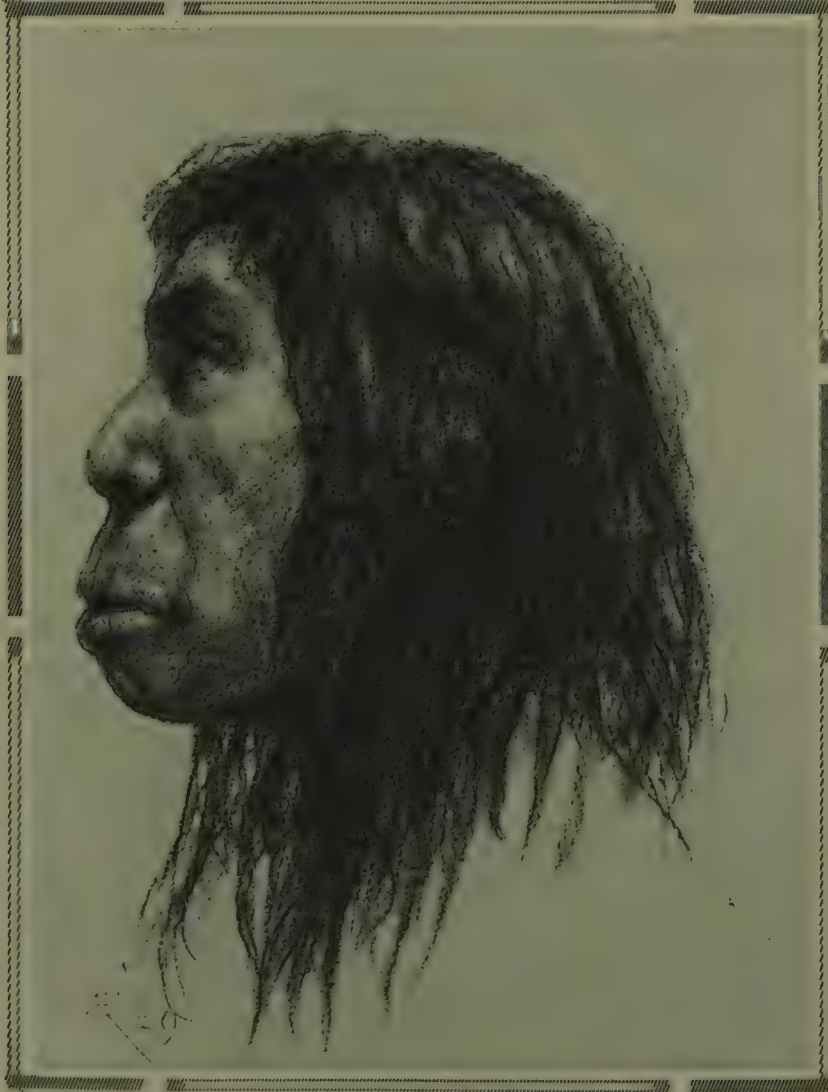
"RESTORATION" DRAWINGS BY OUR SPECIAL ARTIST, A. FORESTIER, FROM SCIENTIFIC DATA SUPPLIED BY PROFESSOR G. ELLIOT SMITH, F.R.S.
(SEE HIS ARTICLE ON THE OPPOSITE PAGE.) (COPYRIGHTED.)



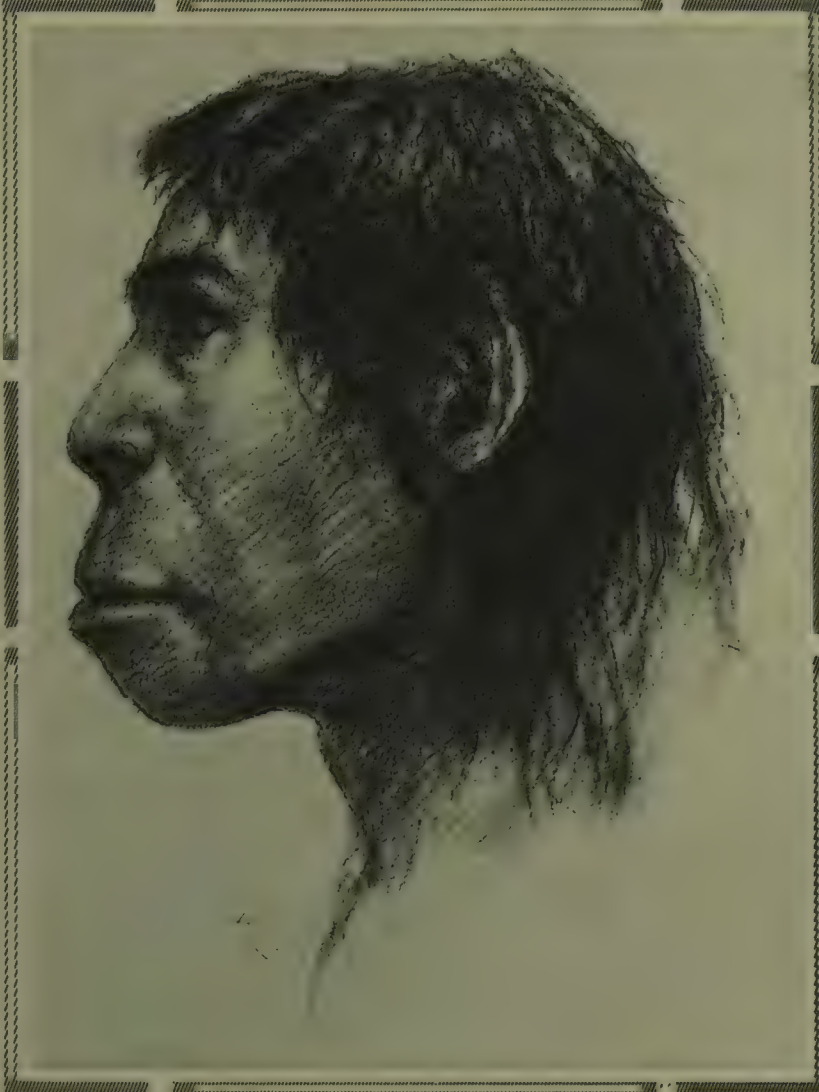
THE HEAD OF A CHIMPANZEE: A SIMIAN DESCENDANT FROM THE COMMON ANCESTOR OF MAN AND THE APES.



PITHECANTHROPUS: THE EARLY PLEISTOCENE APE-MAN OF JAVA, REMAINS OF WHOSE SKULL WERE FOUND THERE IN 1891—HIS PROBABLE ASPECT.



THE LATELY DISCOVERED PEKING MAN (*SINANTHROPUS PEKINENSIS*): A PLEISTOCENE CONTEMPORARY OF PITHECANTHROPUS AND PILTDOWN MAN, MORE LIKE THE LATTER IN THE LOWER JAW.



THE PILTDOWN MAN (*EOANTHROPUS*): A DRAWING BASED ON SKULL FRAGMENTS FOUND IN SUSSEX IN 1912—THE LOWER JAW RESEMBLING THAT OF THE PEKING MAN.

The discovery of fossil remains of a new and very primitive genus of the Human Family, found near Peking, by Professor Davidson Black, and named, from the locality, *Sinanthropus pekinensis*, is discussed by Professor G. Elliot Smith in his article on the opposite page. It ranks in importance, he points out, with those of Pithecanthropus in Java and the Piltdown Man in Sussex, for all three belong to the Early Pleistocene Age, possibly a million years ago, and are vastly more ancient than any other known remains of human beings. In the above drawings Mr. A. Forestier, the well-known archaeological artist, presents—in accordance with the scientific data—imaginary portraits of these

three earliest types of man in comparison with a chimpanzee. Professor Elliot Smith points out that, although the fossilised fragments of the Peking skull are inadequate for serious reconstruction, there is enough to infer that the lower part of the face resembled that of the Piltdown Man, while the fragments of brain-case indicate a fuller skull than that of Pithecanthropus. "Hence," he says, "Mr. Forestier's pictures can be regarded as a help to those readers who are not able to interpret fragments of fossil bone and visualise the possible appearance of the Ape-Man of Java, the Man of Peking, and the Piltdown Man." Professor Elliot Smith has a new book forthcoming, on "Human History."

The World of the Theatre.

By J. T. GREIN.

THE PLAY-CHOOSERS.—THE STAGE SOCIETY.

THE idea is a good and practical one, and it comes, like many progressive suggestions, from America. In Chicago, a young man in quest of a job and finding "house full" wherever he applied, made up his mind

As I write, the Club is still in its infancy, but I learn that the response has been sufficiently promising to warrant developments. The intention is to create a kind of playgoing fraternity on the same principles

as Rotary Clubs; to have agents in all the capitals of Europe, where the travelling member may apply for and obtain not only information as to what he ought to see, but the tickets too. Whether all this can be achieved for a couple of dollars a year remains to be seen; probably there will be other sources of revenue in the promoter's mind. But there is no gainsaying that a Play-Choosing Club has its *raison d'être*. In our city—whether it becomes a branch or starts a club of its own, which would be preferable—it would be a capital guide to the foreigner, and especially to the provincials. The Choosers might also be of great service now that play-reading has become a fashion. The next best thing to seeing a play is reading it. What a boon it would be, far away from London, to obtain the right guidance by sending a mere postcard to headquarters! I do not know at present how far the Chicago scheme has spread its net; but I do believe that if some alive and well-primed playgoer (man or woman) were to take the matter in hand the demand would readily warrant the supply.

Society to join; all you have to do is to apply to the Hon. Secretary, Crown House, 143, Regent Street, W.1.

But why should it be a privilege, and indeed a pleasure, to belong to this Society? It is true that rather more than thirty years ago the Society suddenly sprang into prominence and obtained a European reputation with the discovery of Shaw, nine of whose plays it has presented to the public for the first time. But why attend the first performance of a new Shavian play when you can witness it at almost any time and in almost any language? Why desire to be present when the curtain falls after the first performance of van Druten's "Young Woodley" or Sherriff's "Journey's End," when you can see the latter play to-night in almost any part of England, or abroad, in your choice of German, French, Swedish, or Greek, not to mention in English in America?

The answer is twofold. Your play may not, in the opinion of managers, be thought commercial, and may therefore never be done again. On the other hand, from the point of view of the Hedonist, to be present at a great artistic success before it is definitely established as such, is a unique pleasure. It is doubtful whether the freshness of such enthusiasm is ever really recaptured. At all events, it is never quite the same in the commercial theatre, where so unfortunately large a percentage of the playgoers are followers of some particular actor or actress and not of the play itself.

So that, if you want to be at the launching of what may be a future masterpiece, and join the Stage Society, you will see "Belle" or "What's the Bother?" by Ernest George, an East End comedy from first-hand knowledge, with a superabundant vitality of its own; an English version of the famous play "Douaumont," and a Sinn Fein and Black and Tan drama, "47," by Sydney Loch, about which, I hear, the Society Reading Committee is very enthusiastic.

The fourth performance, the Three Hundred Club performance, will be announced later. With "Young Woodley" and "After All" in mind, one has reason to expect a play of at least a certain excellence!

The Stalls are £3 7s.; the Dress Circle, £2 12s. 6d.; the Upper Circle or Pit, £1 5s.; and the Gallery 7s. 6d.—for all four performances.

It isn't too much for four first performances; now, is it?

I agree with all the advocate says, except the statement that the Stage Society discovered Shaw. That honour belonged to the Independent Theatre, and is, with "Ghosts" and "Thérèse Raquin," its inviolable patrimony. But, even so, the Stage Society has deserved well of our drama, and has led so many authors and actors on to the road of fame, that verily it is a duty to lend more strength to its elbow.



A MURDER MYSTERY PLAY IN A TELEPHONIC SETTING: MISS MARION LORNE AS PHOEBE, THE HOTEL TELEPHONE OPERATOR, AND MR. HUGH WAKEFIELD AS RIDGEWAY EMSWORTH, IN "SORRY YOU'VE BEEN TROUBLED," LATELY PRODUCED AT THE ST. MARTIN'S THEATRE.

Mr. Walter Hackett's new "thriller" at the St. Martin's has for setting a luxurious hotel, and two of the scenes are laid in the telephone girl's quarters. Ridgeway Emsworth, a guest just home from abroad, is in search (by telephone) of a dinner companion, but meantime a man is found dead in one of the bedrooms. The official explanation is suicide, but Emsworth suspects murder, and in the course of subsequent investigations is very nearly murdered himself, before the true solution is finally revealed.

to strike out in a new direction. A true American, he had seen a bit of the world beyond the States, and, visiting the main capitals of Europe, and being very fond of the theatre, he often found himself at a loss what to see. Of course, there were sources of information: the newspapers booming long runs; the casual acquaintance in the lounge saying: "Oh, you must go and see the ripping play at the X Theatre"; the hotel porter always ready with a suggestion (often fortified by a *douceur* from managers for sending clients); and the libraries, which naturally and preferentially would recommend their own deals. But what did they all know of one's inclinations and one's tastes? It seemed like buying a pig in a poke; and often it was. So, somewhat disgruntled, the traveller came to the conclusion that there was somewhere a much-needed unit in the World of the Theatre: a missing link that, properly organised, might become a mine of information as well as revenue.

This led to the formation of the Play-Choosers' Club. For a couple of dollars per annum you could become a member, and you were supplied with a postcard containing such queries as: "What kind of play do you prefer? (a) drama or tragedy; (b) comedy or farce; (c) opera or musical plays; (d) sex or problem plays? Strike out what you don't want and we will guide you, and we will also secure the seats for our members without charge—provided that the theatre is not sold out; therefore, always choose two kinds of plays at the same time in order to avoid disappointment." On the surface it seems a very simple machinery, and one that would depend greatly on the taste of the organiser. But the astute pioneer knew well enough that, if he were the only authority to decide the choice from a plethora, the members would scarcely roll up in numbers. For he was an unknown quantity, and he could not expect people to accept his judgment without moral backing. So he formed a committee of several men and women of repute, including a critic, a playwright, a novelist, and a couple of well-known society first-nighters, and these would meet at certain dates to fix the "values" of current plays, and recommend them accordingly.

Mrs. Wheeler, the new secretary of the Stage Society, who, with invaluable disinterestedness, has become the right-hand of the committee, and works with all her might and main, with no reward, to tide the Society over economically lean years, has asked me to be a "town crier" for the enrolment of new members. Needless to say that I most gladly comply with her request, for the Stage Society is the direct offspring of my Independent Theatre, which, from 1891 onwards, fought the Ibsen battle, and continued the former's work with great effect towards the progress of our drama and our knowledge of the Continental stage. But I thought that it would be of interest to our readers if the Stage Society, through one of the members of its committee, were to plead its own cause; and so I have much pleasure in publishing the appeal of one of the executive, who modestly withholds his name, but who speaks with such authority as will, I trust, elicit warm response on the part of our readers. He writes—

The Incorporated Stage Society, with which is now amalgamated the Three Hundred Club, has still room for a few more members. Unlike the Athenæum or the Bath Club, it is not a difficult



A FRENCH COMEDY IN ENGLISH GUISE DUE SHORTLY IN LONDON: (L. TO R.) MISS TALLULAH BANKHEAD AS WANDA MYRO, MR. ALLAN AYNESWORTH AS THE DUC DE BELLENCONTRE, AND MR. FREDERICK VOLPÉ AS THE MARQUIS DE CHANTELARD, IN "HE'S MINE," RECENTLY PRODUCED AT BIRMINGHAM. "He's Mine," a comedy wittily adapted by Mr. Arthur Wimperis from the French of M. Louis Verneuil's "Tu m'Épouseras," was recently produced in Birmingham, and after a tour of some weeks will come to London, probably about the end of this month. Miss Tallulah Bankhead plays lead as a young woman who, when told by her lover (the scion of a great house) that he cannot marry her, intrigues to make him change his mind. Obtaining the *entrée* to his home by a bogus motor accident, she masquerades as a Serbian princess, and begins by "vamping" his elderly male relatives, as indicated in our photograph.

THE REPORTED FALL OF KABUL: AFGHAN SCENES AND PERSONALITIES.



THE AFGHAN CAPITAL, REPORTED CAPTURED BY NADIR KHAN'S FORCES: A GENERAL VIEW OF KABUL, SHOWING THE WALLED AND MOATED PALACE (CENTRE BACKGROUND).



SHOWING THE BRITISH LEGATION (DESTROYED IN 1926), THE ITALIAN LEGATION (TO RIGHT), AND OTHER LEGATIONS (BEHIND): THE WEST END OF KABUL.



SAID TO BE IN POSSESSION OF KABUL, BUT NOT CLAIMING THE AFGHAN THRONE: GENERAL NADIR KHAN (CENTRE, FACING CAMERA) IN A GROUP OF AFGHANS AND EUROPEANS.



REPORTED MASTER OF AFGHANISTAN THROUGH THE CAPTURE OF KABUL: GENERAL NADIR KHAN IN MILITARY UNIFORM.



BROTHER OF THE AMIR HABIBULLAH, AND LATELY AN OFFICIAL IN HIS ADMINISTRATION: HAMID ULLAH.



REPORTED TO HAVE ESCAPED FROM KABUL WHEN NADIR KHAN'S FORCES TOOK IT: THE AMIR HABIBULLAH, (IN WHITE ON LEFT) AT A SIKH WEDDING IN KABUL.



TYPICAL AFGHAN WALLED VILLAGES WITH LOOK-OUT TOWERS: COUNTRY NEAR KABUL, SHOWING (ON RIGHT) ONE OF THE BUILDINGS OF THE PROJECTED NEW CAPITAL AT DAR-UL-AMAN, THREE MILES FROM THE CITY.



THE BUSIEST STREET IN THE AFGHAN CAPITAL—WITH A NOTICEABLE ABSENCE OF MOTOR-CARS: KABUL'S RIVERSIDE "EMBANKMENT," WITH TYPICAL PEDESTRIANS, AND A VIEW OF THE MOUNTAINS IN THE DISTANCE.

The first reports that Kabul had been taken by General Nadir Khan's forces under his brother, the Sirdar Shah Wali Khan, were uncertain and conflicting, owing to the fact that the wireless station at Kabul was out of action, and there was no trustworthy news from independent sources. On October 12, however, the "Daily Mail" published a special cable from Peshawar received by courier from Nadir Khan's staff, confirming the fall of Kabul, and giving details of the battles that led up to it. "Kabul (we read) was attacked on Sunday (October 6), and after a sharp skirmish fell to the forces of Shah Wali. The capital was immediately occupied. Bacha Sachao (the Amir Habibullah) made good his escape. About ten days ago Nadir Khan launched his great autumn attack. . . . His scheme of attack was for Shah Mahmud to hold the south, while Shah Wali pushed through the Logar Valley, the General's own forces (at Ali Khel) maintaining a strong right-flank guard. . . . News of Shah Mahmud's victories spread through Afghanistan, and Shah Wali, instead of finding intensely hostile tribes,

met little opposition. . . . Nadir Khan has issued a preliminary proclamation stating that he has conquered Afghanistan, and requesting all tribes to cease fighting pending the establishment of a new Government. . . . One thing is certain—Nadir Khan has no intention of accepting the throne of the country."

BOOKS OF THE DAY.

If there is one book more than another which deserves to be a "best-seller" just now, it is that of which the proceeds, at the King's suggestion, are to be devoted to the British Legion. The Prince of Wales also has taken an active interest in its production, for the material was collected by invitations issued from St. James's Palace. The result is a volume of singular allurements, namely "THE LEGION BOOK." Edited by Captain H. Cotton Minchin. Illustrated (Cassell; 21s.). Its claims to be a best-seller do not rest entirely on patriotic motives. As a miscellany of short stories, essays, poems, and drawings by distinguished writers and artists of the day, it is probably unique for the galaxy of talent assembled between two covers. Among other eminent names in the contents list are those of Rudyard Kipling, John Galsworthy, Hugh Walpole, and G. K. Chesterton; with "Sapper," P. G. Wodehouse, and Edgar Wallace, on the lighter side; while the artists include Augustus John, Jacob Epstein, and Max Beerbohm.

"The Legion Book," in fact, is not a record of the famous ex-Service association, nor is it largely concerned with the historic events that gave rise thereto. It is rather a kind of "super" magazine, with the usual elements of romance and humour. But there are a few items touching directly on the War and its after-effects, such as Mr. Churchill's appreciation of Earl Haig, the Poet Laureate's beautiful lines on a war widow, and Mr. Edmund Blunden's reminiscences of post-Armistice conditions in France. Above all, there is a short article by Mr. Arnold Bennett—"Debtors who have Short Memories"—which gathers up into itself the whole intention of the book. It is at once a powerful denunciation of war-mongering; a plea for the constant re-statement of the horrors of war, in books and plays and other publications, as anti-war propaganda; and an indictment of neglect and forgetfulness towards those hailed in 1918 as their country's saviours.

"We owe to the United States," writes Mr. Bennett, "the biggest money debt that probably any nation ever did owe to another nation. Did we neglect or seek to evade it? Certainly not. . . . Our credit is at stake. We pay on the nail, and we are proud of paying on the nail. . . . But we have some hundreds of thousands of creditors in our own country whose claim upon us ought to have precedence. . . . It is not exclusively a financial claim; it is a claim which includes gratitude, respect, loving-kindness, and continual care, in addition to money. Are we fully meeting the claim?"

Two contributors to "The Legion Book" provide me with "signposts," as it were, pointing my way on this week's literary pilgrimage. For instance, Prof. Gilbert Murray's fine verse translation from Theocritus—"The Serenade to Amaryllis"—leads me on from Sicily to the Isles of Greece—

Where burning Sappho loved and sang.

Their beauty and their traditions, as well as the present-day life of their people, find consummate expression, by pen and brush and camera, in a delightful book entitled "ISLES OF THE AEGEAN." By V. C. Scott O'Connor. With eighty-three illustrations, including eight Coloured Plates and a Naval Chart (Hutchinson; 28s.).

Prince Nicholas of Greece, who, in his interesting introduction, recalls memories of cruising among the islands with his father (the late King George I.), emphasises the fact that the book is non-political, and testifies to the charm of the author's descriptions, as also to that of the colour plates by Nicholas Himona, a Russian painter of Hellenic ancestry. In his own "prelude" Mr. O'Connor affords a link with the spirit of "The Legion Book," when he writes: "Few people seem to realise that there is scarcely an able-bodied man in Greece who has not been upon active service. . . . It has been the misfortune of little Greece to find herself between the upper and the nether millstones of the Great Powers during the war. . . . Yet in face of all her disasters and humiliations she has not lost her national spirit. . . . If she can give a thought now to these her enchanting Isles, she has it in her power to make them a playground of the world, and to bring prosperity to their neglected people. . . . In wise hands much could be done without encroaching upon the peace and beauty of the Archipelago, and, if my book conduces to that end, I shall feel even more glad than I am to have written it."

My other "signpost" in "The Legion Book" is set up in Venice, where Margaret Kennedy locates the pathetic romance of a middle-aged bachelor parson, who for a few brief hours has visions of joys hitherto unknown. The story has little to do with Italian art and its past splendours, but it introduces one type of tourist who goes

in quest of such things, and thus it brings me to a beautifully illustrated English version of a standard German work—"THE CIVILISATION OF THE RENAISSANCE IN ITALY." By Jacob Burckhardt. Authorised Translation from the fifteenth edition, by S. G. C. Middlemore. With 243 Illustrations. (Harrap; 42s.).



A FAMOUS COMPOSER, BLIND AND PARALYSED, WHO RECENTLY CAME TO LONDON FOR A FESTIVAL OF HIS WORKS: MR. FREDERICK DELIUS IN HIS GARDEN AT GREZ-SUR-LOING, NEAR FONTAINEBLEAU.

Mr. Frederick Delius, who is now paralysed and totally blind, arrived in London on October 9 to attend the festival of his works given by Sir Thomas Beecham at Queen's Hall. Next week he is to receive an honorary degree at Cambridge. He was born at Bradford, of German parents, in 1863, and at twenty went to Florida as an orange-planter. Since 1890 he has lived chiefly in France, either in Paris or at Grez-sur-Loing, Seine-et-Loire. One of his best-known works is "A Mass of Life." He wrote the incidental music to "Hassan."

I can imagine no more magnificent approach to the study of a great period than this sumptuous edition of a work which its author modestly calls "an essay in the strictest sense of the word." The word "essay" is a little elastic, and here we have an example which, like those of Macaulay, would suffice many historical writers for a fulfilled achievement. The volume is beautifully printed and produced, and with its wealth of reproductions

(Vol. II.) his work alone. . .

Dante sums up so many sides of his own age, and the study of his background carries us over so wide a field, that a work such as this may very well serve as a gateway to the study of mediæval culture in all its manifold activities. . . . (but) my primary aim has been to bring home to the mind and heart of my readers the great poem of Dante itself."

Having studied Dante's work in its historical conditions, and traced it to its sources, the author proceeds to a detailed discussion of the "Inferno," "Purgatorio," and "Paradiso." His work is supplemented by a "bibliographical note," contributed by Mr. J. E. Springarn, enumerating English books on Dante and on mediæval religion, thought, and literature. This is one of those "notes" that remind me of Professor Mayor's edition of Juvenal. It fills thirty pages of closely printed small type, and affords a faint idea of what must be the total output of modern literature, in all languages, on Dante and his origins.

One of the giants of the Italian Renaissance, Leonardo da Vinci, devoted much attention to aeronautics, and even got so far, I believe, as to attempt a flight in a machine of his own devising. Leonardo looked far ahead of his own time, and if he were living now he would doubtless read with avidity "THE WORLD, THE AIR, AND THE FUTURE." By Commander Sir Charles Dennistoun Burney, Bt., C.M.G., R.N. (Retd.). Illustrated (Knopf; 21s.). Commander Burney, it may be recalled, became famous during the war as the inventor of the paravane. Afterwards, as an M.P. for many years, he pleaded the cause of the air in the House of Commons; and now he is responsible for the construction of the great airship "R 100," which is a companion vessel to "R 101" (illustrated in our last issue and recently seen in the air over London).

Sir Dennistoun Burney's book, however, is not concerned exclusively with airships. He ranges the whole field of aerial achievement and prospects, and his intensely interesting volume has a close bearing on the great questions which the Prime Minister lately discussed with President Hoover. "Briefly stated," writes the author, "the objects of the book are mainly three. I have tried in the first place to bring home to the general public, here and in the Dominions, the vast significance of air transport as a means of welding our great Commonwealth into a single economic and political entity; secondly, to make equally clear its importance as a means of cementing Anglo-American friendship. . . . thirdly—by pointing out the various ways in which it will help to consolidate the forces of European peace, and to internationalise the framework of society, and so prepare the ground for the world-community of the future—I have sought to press home the further point that, in developing civil aviation for our national and imperial needs, we shall be working in the causes of civilisation and world peace."

This important book will be read wherever the problems of the air-age are discussed—by the statesman, the expert, or the private citizen. With its grasp of technicalities, its wide outlook on political affairs—British and international—and its humane spirit, it is, I think, one of the most inspiring works added in recent years to the literature of aeronautics. The interest of the text is supplemented by a large number of excellent illustrations.

I will devote my short remaining space to a notable event in the London book trade—the recent opening, by the Lord Mayor, of Messrs. W. and G. Foyle's new extension, in Manette Street, Charing Cross Road, which, it is claimed, makes their bookshop the largest in the world. Their service also possesses several uncommon features, such as free lectures by noted authors, evening

recordings, and departments for music, gramophone records, and educational films. The meteoric growth of this great business is entertainingly recorded in a slender volume entitled "THE ROMANCE OF A BOOKSHOP," 1904-1929. By Gilbert H. Fabes. With Portraits and other Illustrations. (Privately Printed). In such records, the early years are always the most interesting, and so it is in this story of two youthful brothers, who began by selling their textbooks after being ploughed in an exam., and at one time kept their small stock in the back kitchen. Later developments give me an impression of a bustling emporium, contrasting rather curiously with the slumorous methods of former days. How different all this from the "dusty purloins" of the trade in bygone Holywell Street, beside whose "second-hand" boxes of old I was wont to linger!

C. E. B.

TO OUR READERS AND PHOTOGRAPHERS AT HOME AND ABROAD.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archaeological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive, also, photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archaeologists we make a special appeal to send us the results of recent discoveries. In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world, but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions, and pay well for all material accepted for publication. When illustrations are submitted, each subject should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, "The Illustrated London News," Inveresk House, 346, Strand, London, W.C.2.

from Italian art of every sort, including several plates in colour and some folding facsimiles of old topographical prints, it forms a wonderfully full pictorial commentary on the many-sided achievements of the Renaissance in Italy.

Works of German scholarship and biography seem to be flooding the English book market just now. Another notable example, of kindred interest to Burckhardt's book, though dealing with an earlier period, is "MEDIÆVAL CULTURE." An Introduction to Dante and his Times. By Karl Vossler. Translated by William Cranston Lawton. Vols. I. and II. (Constable; 31s. 6d.). Explaining his purpose, the author writes: "In the first part (Vol. I.) the background of the poet in the religion, philosophy, ethical and political thought, and imaginative literature of the Middle Ages, is discussed; in the second part

A FAMOUS CASTLE CHANGES HANDS: HURSTMONCEUX—ITS TREASURES.

By Courtesy of Messrs. Christie, Manson and Woods.



THE LADIES' BOWER IN HURSTMONCEUX CASTLE: A PANEL OF EARLY EIGHTEENTH-CENTURY BRUSSELS TAPESTRY (ON THE END WALL), ILLUSTRATING ONE OF ALEXANDER'S BATTLES; AND OLD FRENCH FURNITURE.



THE GOTHIC ROOM IN HURSTMONCEUX CASTLE: A FIFTEENTH-CENTURY FRENCH CARVED OAK SEAT AND (ABOVE) A SEVENTEENTH-CENTURY METAL-GILT WALL APPLIQUE FORMED AS AN HOUR-GLASS WITH WINGS.

"THE FIRST GREAT HOUSE BUILT OF BRICK SOUTH OF THE THAMES": HURSTMONCEUX CASTLE, BEGUN EARLY IN THE FIFTEENTH CENTURY—A STATELY SUSSEX STRONGHOLD, RICH IN ARCHITECTURE AND HISTORIC INTEREST.



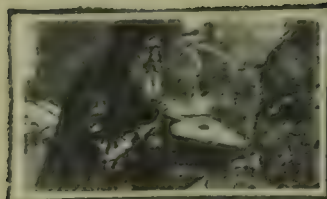
THE STAIRCASE HALL AT HURSTMONCEUX CASTLE: SOME OF THE FURNITURE FOR DISPERSAL, INCLUDING (LEFT FOREGROUND) A CHARLES I. OAK ARMCHAIR, THE BACK CARVED WITH AN ARCH AND SUN-ORNAMENT.



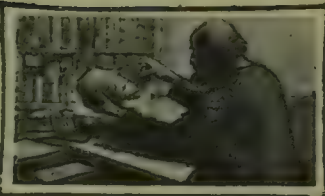
THE DINING HALL AT HURSTMONCEUX CASTLE: FURNITURE INCLUDING SIXTEENTH-CENTURY ITALIAN WALNUT CHAIRS, AN OAK DINING-TABLE (FOREGROUND), AND A PAIR OF FLEMISH TALL CANDLESTICKS.

Hurstmonceux Castle, near Eastbourne, one of the finest domestic buildings of Henry the Sixth's days, will probably have changed owners by the time these lines appear, as the auction sale of the castle and estate was arranged for October 16, unless it had meantime been sold privately. The sale of its valuable and interesting contents, the property of the late Lt.-Col. Claude W. H. Lowther, will be conducted in the castle itself, by Messrs. Christie, on November 5. Colonel Lowther bought the castle after it had been in a state of neglect and decay for seventy years, repaired the south front, and furnished tastefully, with pieces from

various early periods, those parts of the building which he had rendered habitable. "The castle has the distinction (we read in Messrs. Christie's catalogue) of being the first great house built of brick south of the Thames. The original builder was Sir Roger de Fienes, baptised in 1384 at Hurstmonceux Church. He was thirty-one when he sailed with Henry V. from Southampton in 1415 on the expedition which led to the surprising victory of Agincourt. . . . The castle descended to Thomas, fifteenth Baron Dacre (of the time of Charles II.), whose extravagances obliged him to sell it, and, after being bought by a Naylor and passing to a Hare, it was disroofed and gutted in 1777." Hurstmonceux Castle is situated, about three miles from Pevensy.



THE WORLD OF SCIENCE.



CONCERNING THE AYE-AYE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A WONDROUS and strange beast has just passed into the keeping of that hostel for the creatures of the wild, the Gardens of the Zoological Society. This is the aye-aye of Madagascar, of which a photograph was given in our issue of Oct. 5. It is many years ago since its like was to be seen there. But now, as then, only a very few will be privileged to see it as it should be seen—alert; since, being nocturnal in its habits, it will sleep by day, so that only those who minister to its wants will really see the aye-aye. For the rest of us, we must be content, if we see it at all, to see it dazed by the light and half-awake.

There are so many strange things that should be related of this animal that I hardly know where to begin; moreover, to tell my story properly, I should have to include a number of its relatives which have no less singular personalities. This complete history cannot possibly be crowded into the short space that is mine on this page—hence I must keep to my main theme. The aye-aye, then, is one of a very remarkable group of animals known as the lemurs, the ancestors of the monkeys, and so, in a distant sort of way, one of "us."

What lemurs are like can be seen by all who visit the Gardens. They are those rather dog-like creatures

theory of natural selection and of the Lamarckian theory of the transmission of acquired characters, to account for that evolution, the lemurs present possibilities unsuspected even by the protagonists of both schools. They will, indeed, never settle their differences, never come to grips with the facts which they are seeking, until they concentrate their attention on some special group, or groups, of animals, instead of contenting themselves with mere guesswork and broad generalities. As well might one discuss the architecture of cathedrals on the evidence supplied by pictures taken from aeroplanes!

Now let the aye-aye bear witness to what I say. If I could have my way, I should end my argument with this animal, and begin with more familiar types, since they are less specialised—that is to say, have departed less from the primitive form in the fashioning of their bodies. For, just as a bullock-cart is a more "primitive" type of vehicle than the motor-car, so the ring-tailed lemur is a more "primitive" type than the aye-aye. The aye-aye, then, is about the size of a cat, with a great bushy tail, large eyes, most remarkable teeth, and still more remarkable hands. Let us take the several characters separately.

First of all, as to the teeth. These, it must be remembered, are peculiar in all the lemurs, inasmuch as the upper incisors, or "front teeth," are reduced to two pairs of vestiges, while the lower series take the form of long slender styles flanked on either side by a pair of teeth which are really canines (Fig. 2). So much for the teeth of the typical lemur. The teeth of the aye-aye are shown in Fig. 3—a profoundly different dentition recalling that of a rodent. It is as unlike that of the typical lemur as could possibly be. Not only the teeth, but the whole skull is different, and this is conspicuously noticeable in the form of the lower jaw, as will readily be seen by comparing Figs. 1 and 2 with Fig. 3. But make special note of the gap or "diastema" which separates the huge incisors from the diminutive cheek-teeth.

What factors in their mode of life and method of feeding have determined the peculiarities seen in the teeth of the two types? It is evident that we must gain a much more complete

knowledge of their food before the solution of the peculiarities of their dentition can be found. The typical lemurs are said to be omnivorous. But this does not carry us far. Man is an omnivorous animal, yet his teeth are of a very different type. The aye-aye is said to feed mainly on the larvae of wood-boring beetles, obtained by gnawing away the wood that conceals them. This must entail strenuous work, if we may judge by the condition of the teeth in a skull I have just examined, wherein the incisors are worn right down to the gum, so much so that their usefulness must have been seriously impaired. The

extremely reduced size of the cheek-teeth confirms the statements as to the food of the aye-aye, for fat grubs would need but little chewing.

Intimately related to this matter of feeding is its extraordinary hand (Fig. 4), inasmuch as the third finger is unlike that of any other living animal. It takes the form of an exceedingly slender, jointed rod, armed with a claw, which is used to drag forth the grub from its burrows when it has been sufficiently exposed by the gnawing-teeth.

A captive aye-aye at the "Zoo" is described as using this finger when drinking, the water being flicked into the mouth in a continuous stream. It is also evidently a robber of birds' nests, for captive specimens will pierce a hole in one end



FIG. 1. WITH LOWER INCISORS UNLIKE THOSE OF A CARNIVORE: A LEMUR'S LOWER JAW.

The lower incisors are not in the least like those of a carnivore, but they may play an important part in securing other kinds of food; they are long, slender, and style-like, and are flanked by somewhat larger teeth answering to the lower canines. In the ruminants the lower canines also have the form and position of incisors.

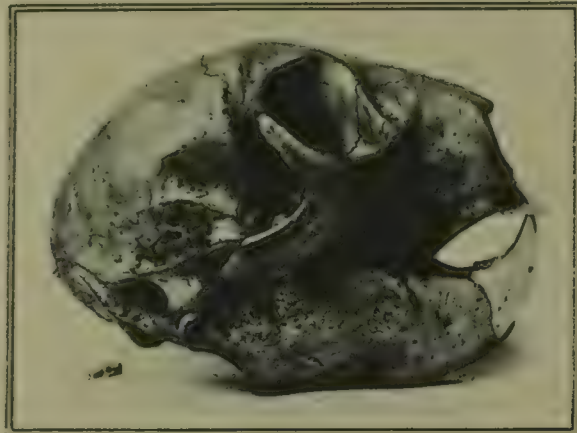


FIG. 3. THE SKULL OF THE AYE-AYE: A CONTRAST TO THAT OF THE TYPICAL LEMUR (FIG. 2), WITH TEETH INDICATING A TOTALLY DIFFERENT MODE OF LIFE.

When this is compared with that of the typical lemur, it will be apparent that the Aye-aye has made profound adjustments to meet a totally different mode of life. The incisors have sapped all the other teeth of their vitality, there are no canines, and the cheek-teeth are reduced to the size of small studs, invisible except from the under-surface of the skull. The form of the skull as a whole has also greatly changed.

of an egg and, inserting this strange finger, will whisk out the contents with lightning speed, wasting none.

The part played by the tongue in achieving this

feat has yet to be studied. Having regard to the form of its front teeth, this will, I think, be found to be thrust out to meet the finger and remove its investment, either of water or yolk. This is a point to which attention may well be turned now that an opportunity has presented itself for new observations on this remarkable animal, and at the same time very careful notes should be taken of the mode of feeding of, say, the ring-tailed lemurs; while experiments should be made with a more varied diet based on carefully weighed probabilities as to what would be eaten by the animal in a wild state. Here is a task for a specially appointed observer.

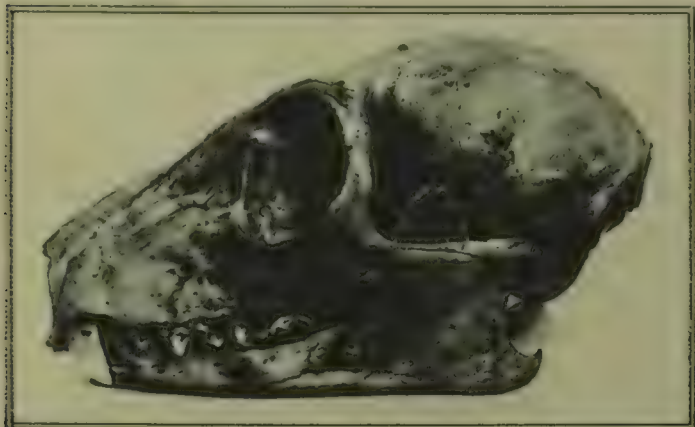


FIG. 2. WITH CANINES AND CHEEK-TEETH INDICATING A TASTE FOR FLESH: THE SKULL OF A TYPICAL LEMUR.

These teeth have to cope with an omnivorous diet. The great size of the canines and of the cheek-teeth indicates a fondness for flesh-food, and the height of the hinder end of the jaw supports this view; for this vertical plate is for the attachment of powerful jaw-muscles.

with enormously long tails, ringed, in one species, with staring bands of black and white. All are extremely active, leaping about branches with the most surprising agility. To aid them in this activity, the fingers and toes have soft, bulging pads to give them a sure grip, while the hind-toe is opposable to the rest and increases the grip. They, like the aye-aye, are natives of that strange island, Madagascar, the great stronghold to-day of the lemur tribe, and in bygone ages they were preceded by a species of relatively gigantic proportions, probably aquatic; but these have long since become extinct. The original home of these strange creatures seems to have been America, whence they spread to the Old World, leaving isolated and remarkable types, which must be considered some other time, in Africa, India, and the Malay countries.

As material for studying evolution, and the vexed question of the relative merits of the Darwinian



FIG. 4. AN ANIMAL THAT CONVEYS LIQUIDS TO THE MOUTH WITH ITS MIDDLE "FINGER." THE HEAD AND HANDS OF THE AYE-AYE. In the living animal the great gnawing-teeth are not displayed, but the singular form of the third finger rivets the attention at once. It seems incredible that it can be made to convey an almost continuous stream of water to the mouth, or empty an egg of its yolk, by the rapidity of its movement.

From a Drawing by Woolf.

"Tiger, Tiger, Burning Bright": The Striped King of the Jungle.

FROM THE PAINTINGS BY FREDERICK T. DAWS. (COPYRIGHTED.)



"THE HUNTED": A TIGER AND TIGRESS, FINDING THEMSELVES SURROUNDED BY A RING OF ELEPHANTS AND BEATERS, PREPARE (IN THE CLASSIC PHRASE OF ADVENTURE STORIES) TO "SELL THEIR LIVES DEARLY."



"HEALING BALM": A TIGER COUCHED IN THE JUNGLE AND LICKING HIS INJURED PAW—AN EXAMPLE OF CONCEALING COLORATION, SHOWING HOW THE ANIMAL'S STRIPES COMBINE WITH BARS OF SHADOW TO DESTROY DEFINITION OF FORM.

"This tiger and tigress," writes the artist in a note on his work, referring to the upper subject, "have been surrounded by a ring of elephants during a 'beat.' They will usually seek to 'break away,' or run around hoping to find a way out. Meanwhile the beaters advance with much noise and shouting, to drive them on to the guns." The Shikaris, mounted on their fighting elephants, are in position within the ring, and the tigers, finding no

escape, charge with great fury, uttering their peculiar coughing 'woop'—an ominous sound." Of the lower picture Mr. Daws says: "The natural blending of the colour of certain animals with their surroundings in certain conditions is shown here. The stripes of the couched tiger, the bars of shadow from the long grass, together with the 'levelling' effect of splashes of sunlight on different objects close together, combine to destroy definition."

The Colour and Flight of British Game Birds.

Mr. J. C. Harrison's delightful water-colours of British Game Birds are familiar to our readers from many previous reproductions in colour, and we now present three further examples of his art. The charm of his work consists in its fidelity to details of plumage, coloration, and modes of flight, combined with a sensitive feeling for the beauty of natural surroundings, more especially, perhaps, in his studies of the aquatic birds. Mr. Harrison is about to hold another exhibition of his pictures of British Game and other Birds, at the Galleries of Messrs. Vicars Brothers, 12, Old Bond Street, where he has exhibited a number of times in former years. The private view is fixed for October 18, and the exhibition will be open for about a month. Regarding the subjects of the above illustrations, we read in the "Manual of British Birds,"

[Continued opposite.]

(TOP SUBJECT) "WIDGEON": AN OCTOBER IMMIGRANT TO THIS COUNTRY.

(LEFT SUBJECT) "MALLARD FLUSHED": THE COMMON WILD DUCK, RESIDENT AS A RULE DURING THE YEAR IN SUITABLE LOCALITIES THROUGHOUT THE BRITISH

[Continued opposite.]



The Art of J. C. Harrison— Shortly to Exhibit in London.

[Continued.]

by Howard Saunders (Gurney and Jackson): "Small parties of Widgeon begin to make their appearance on our coasts about the end of August, but the bulk of the immigrants arrive from the middle of October onwards, and immense numbers remain to winter."—"The Mallard, or Common Wild Duck, is, as a rule, resident during the year in suitable localities throughout the British Isles, but the birds which breed with us are few in proportion to the numbers which annually arrive from the Continent. . . . Great numbers (appear) during September and onwards to November."—"It is chiefly between September and the following spring that the Teal, the smallest of our indigenous Ducks, abounds throughout the British Islands."

[Continued.]

ISLES, BESIDES NUMEROUS IMMIGRANTS FROM ABROAD THAT ARRIVE HERE IN THE AUTUMN.

(RIGHT SUBJECT) "TEAL": THE SMALLEST OF INDIGENOUS BRITISH DUCKS, AND VERY ABUNDANT.

FROM THE WATER-COLOURS BY J. C. HARRISON
(COPYRIGHTED.)



PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



SIR MONTAGUE SHEARMAN.
Has resigned his office of Judge of the High Court, King's Bench Division, a position he had held from April 1914. Born in 1857. Called to the Bar by the Inner Temple, 1881.



SIR JOHN ASTBURY.
Has retired from the position of Judge of the High Court of Justice, Chancery Division. A Judge for sixteen years. Born, June 1860. Called to the Bar in 1884.



MR. JUSTICE FARWELL.
Appointed a Justice of the Chancery Division. Born in December 1877. Called to the Bar by Lincoln's Inn in 1902. Editor of the third edition of "Farwell on Powers."



DESIGNER OF THE NEW PRODUCTION FOR "THE GONDOLIERS," AT THE SAVOY: MR. CHARLES RICKETTS, R.A., AT WORK.

As is noted elsewhere under a double-page of pictures, the season of Gilbert and Sullivan operas which opens in the new Savoy Theatre on October 21 will add to its attractions the redressing of several of the world-famous pieces. Mr. Charles Ricketts, who was responsible for the new dressing of "The Mikado" for the last London season, has designed a new production for "The Gondoliers"; and Mr. George Sheringham has designed new dresses and scenery for "The Pirates of Penzance," "H.M.S. Pinafore," and "Patience."



CELEBRATING THE ANNIVERSARY OF THE INDEPENDENCE OF MEXICO: PRESIDENT DON EMILIO PORTES GIL RECEIVING THE DIPLOMATIC CORPS.

The Independence of Mexico was proclaimed on September 16, 1810. This year's anniversary celebration was notable for the especial enthusiasm it evoked. Earlier in the month, President Gil, opening the thirty-third Mexican Congress, denied that he would seek to remain President on the conclusion of his present term of office, denouncing one-man rule.



MR. JAMES HENRY SCULLIN.

It was announced on October 13 that the General Election in Australia had resulted in the decisive defeat of the Bruce Ministry by Labour. Mr. James Henry Scullin has been Leader of the Federal Labour Party since April 1928. He first took part in Federal politics in 1910. Has been a journalist.



DR. WILLIAM DAVID ROSS.

The new Provost of Oriel College, Oxford. He is fifty-two. During the Great War did administrative work for the Ministry of Munitions. Has held several important University positions. Best known as an Aristotelian scholar.



THE ENGLISH LADIES' CLOSE GOLF CHAMPIONSHIP: MISS DIANA FISHWICK, THE RUNNER-UP (LEFT), AND MISS MOLLY GOURLAY, THE WINNER.

In the 36-holes final of the English Ladies' Close Golf Championship, Miss Molly Gourlay beat Miss Diana Fishwick by six and five.



FOUNDER OF THE EMPIRE DAY MOVEMENT: THE TWELFTH EARL OF MEATH, WHO DIED ON OCTOBER 12.

Born, July 31, 1841, son of the eleventh Earl. First in the Foreign Office, and then in the Diplomatic Service. Did a remarkable amount of public, philanthropic, and social work, and held many honorary appointments in organisations designed to benefit the community. Elected a Senator of the Parliament of Southern Ireland by the members of H.M. Privy Council in Ireland. In 1868, he married Lady Mary Jane Maitland (died 1918), daughter of the eleventh Earl of Lauderdale. He is succeeded in the title by his son, Lord Ardee, who was born in 1869.



WALBURGA LADY PAGET.

Died on October 11, at the age of ninety, as the result of burns caused by an accident. Daughter of Count Charles de Hohenhausen of Saxony. Indirectly, brought about the wedding of King Edward and Queen Alexandra.



MR. NEVILLE M. HENDERSON.

Appointed Minister to Yugoslavia. Born in 1882. Has served at St. Petersburg, Tokyo, Rome, Nish, Paris, and Constantinople. On occasion, High Commissioner at Constantinople; and acting High Commissioner in Cairo.

THE WORLD OF TO-DAY AND YESTERDAY: CEREMONY; AVIATION; ARCHÆOLOGY.



COMMEMORATIVE PAGEENTRY IN PRAGUE: THE SKULL OF ST. WENCESLAS, CROWNED WITH A DIADEM GIVEN BY AMERICAN CZECHS, BORNE IN PROCESSION BY SIX BISHOPS. As noted under illustrations in our issue of October 5, the millenary of King Wenceslas, patron saint and national hero of Bohemia (now Czechoslovakia) has this year been widely celebrated. On September 27 there was a great gathering, with speeches, at the equestrian statue of Wenceslas in Prague; on the next day the cathedral was solemnly consecrated; and on the 29th (Sunday) took place a religious procession, in which six Bishops carried the actual skull of St. Wenceslas, crowned with a diadem presented by Czechs resident in the United States.



FUNERAL PAGEENTRY IN BUCHAREST: THE COFFIN OF M. BUZDUGAN, ONE OF THE RUMANIAN REGENTS, BORNE IN PROCESSION ON A GUN-CARRIAGE. The vacancy in the Rumanian Council of Regency, caused by the death of M. Buzdugan (a distinguished judge) was filled, on October 9, by the election by Parliament of M. Constantine Saratzeanu, also an able jurist. The new Regent was sworn in immediately in the presence of the other two (Prince Nicholas and the Patriarch, Monsignor Cristea), and the three Regents then left to escort the body of M. Buzdugan to the station, whence it was taken by special train to his country estate for burial the next day.

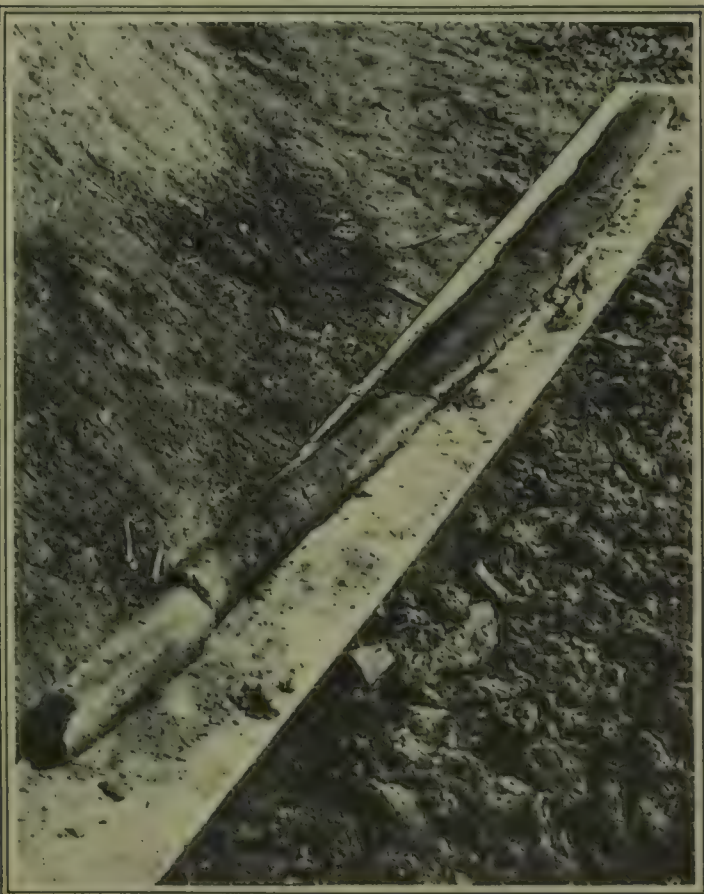


FRENCH PROGRESS IN SEAPLANE CONSTRUCTION: A LARGE NEW COMMERCIAL MACHINE JUST PLACED ON THE WATER, AT ANTIBES, FOR ITS FIRST TRIALS.

The development of seaplane construction in France is exemplified by the interesting event illustrated in the above photograph. An accompanying note states that a hydroplane of a new type, and of very large dimensions, has lately been launched at Antibes, on the French Riviera, between Nice and Cannes. The photograph shows the machine just after it had been lowered on to the water, by crane, for its first trials. This new hydroplane, the note also mentions, is intended for commercial purposes. Its actual measurements are not given.



RELICS OF ANCIENT ROMAN NAVAL CONSTRUCTION: BRONZE POSTS FROM THE HAND-RAILS OF ONE OF CALIGULA'S SUNKEN GALLEYS IN LAKE NEMI.



HOW THE GALLEYS OF CALIGULA, SUNK IN LAKE NEMI, WERE PROPELLED: A GIANT OAR FOUND NEAR THE RECOVERED VESSEL.



EVIDENCE OF "MODERNITY" IN ANCIENT ROMAN METHODS OF WATER-SUPPLY: A BRONZE TAP FROM THE IMPERIAL GALLEY WHICH THE DRAINING OF LAKE NEMI REVEALED.

The long and costly process of draining away the waters of Lake Nemi, near Rome, to a level sufficient to disclose the two sunken pleasure-galleys of the Emperor Caligula, has had results of extreme interest to archaeologists. The newly recovered objects here illustrated throw light both on details of ancient Roman naval construction and on the singularly "modern" methods of Roman water-supply. The bronze pillars, through the top of which a bar was passed to form the vessel's hand-rail, call up a picture of the profligate Emperor and his boon companions lounging on deck and looking down into the lake below—a contrast to the toilsome life of the slaves who tugged at the gigantic oars. The blade of one of these oars is shown in the adjoining illustration (on the left). The galleys have lain at the bottom of the lake for nearly 2000 years.

SEATED IN STATE AFTER DEATH: THE ŒCUMENICAL PATRIARCH.

COPYRIGHT PHOTOGRAPH BY ELM-HAGRO.

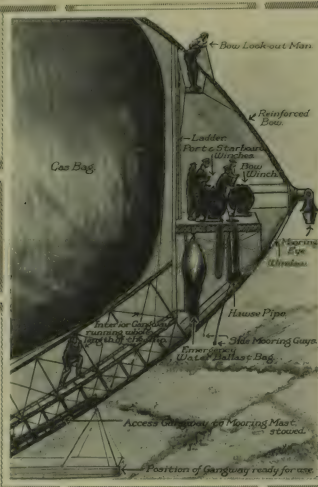


VESTED IN JEWEL-STUDDED CLOTH-OF-GOLD, TIARA-ED, AND HOLDING A CROZIER: THE BODY OF HIS ALL-HOLINESS MGR. BASIL III. GEORGIADES ENTHRONED, THAT THE ORTHODOX MIGHT FILE BEFORE IT.

His All-Holiness Mgr. Basil III. Georgiades, Ecumenical Patriarch of Constantinople, who died in the Phanar on September 29, was in his ninety-third year, and had filled the chair of St. Chrysostom for rather over four years, having been elected on July 13, 1925. Before that, he had been Metropolitan of Nicæa for nearly twenty years. His funeral took place at Baloukli, on the Golden Horn, on the morning of October 2. According to custom, the body, which had been embalmed, was seated, fully vested, on a throne between the

time of death and burial, that the Orthodox might file past and pay their last respects, kissing the dead man's hand. The correspondent who sent us the remarkable photograph here reproduced wrote: "Rubies, emeralds, and pearls as big as hazel nuts are upon the golden vestments. On the head is the golden tiara. The left hand holds a crozier of gold and silver, headed by a cross and representations of two fishes. The value of vestments and regalia is estimated at £300,000." The new Patriarch is Mgr. Photios Maniatis—Photios II.

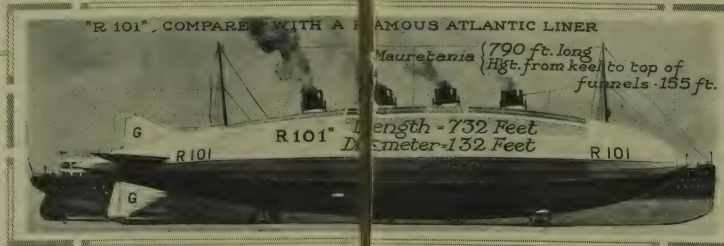
BRITAIN'S NEW AIR GIANT ELECTRIFIES LONDON: THE LAUNCH AND "MAIDEN VOYAGE" OF "R101."



HOW THE "R101" WAS ATTACHED TO THE TOP OF THE MOORING-TOWER: A DIAGRAM SHOWING DETAILS OF THE MECHANISM AND THE WORKING OF THE PASSENGER GANGWAY.

The long-awaited launch of the new £1,000,000 British airship, "R101," the largest in the world, was performed with perfect success at dawn on October 12, when she was hoisted out of her enormous hangar at Cardington, near Bedford, by a ground crew of 400 men, who looked like a swarm of ants in comparison with the monstrous bulk above their heads. The delicate operation of drawing her out of the shed took less than four minutes. They then "walked" her across a mile of the aerodrome to the mooring-tower, and there allowed her, by letting go the ropes, to float upward 200 ft. to a level with the top of the tower, but some 500 ft. away from it. A change of temperature in the air at the higher level necessitated throwing out ballast, and several great gushes of water from a nose ballast-bag descended in sheets of white spray, causing many of the ground party below to scuttle out of range of this artificial "cloudburst." Then, through the apex of the mooring mast, the main cable was wound in, gradually drawing the airship towards the masthead until, finally,

(Continued opposite.)



AN INTERESTING COMPARISON IN SIZE BETWEEN THE "R101" AND THE "MAURETANIA": THE AIRSHIP (732 FT. LONG AND 140 FT. HIGH) PLACED IN FRONT OF THE LINER (790 FT. LONG AND 155 FT. HIGH TO THE TOP OF THE FUNNELS), AND ALMOST CONCEALING HER FROM VIEW.



THE GREAT AIRSHIP WAS A MAGNIFICENT SIGHT AS SHE SOARED MAJESTICALLY OVER ST. PAUL'S: A SPECTACULAR VIEW OF "R101" DURING HER FIRST FLIGHT, WHICH ATTRACTED THE UPWARD-GAZE OF THE POPULATION OF LONDON.

(Continued.) It was a magnificent sight to see the huge airship sailing majestically over St. Paul's. The aeroplanes that escorted her seemed like buzzing insects by comparison. She left the mooring-tower at Cardington at 11.19 a.m., and flew by way of Bedford, Hitchin, Luton, Leighton Buzzard, and St. Albans. The approach to London was made over Hampton and Caddes Green, and, after circling above the City and the West End for twenty minutes, she continued to fly above the aerodrome for a time before descending. On this first flight she carried a crew of 36 and 14 passengers, although she can accommodate 52 passengers. In the official details supplied by the Air Ministry we read: "The gas capacity of 'R101' is approximately 5,000,000 cubic feet, giving a lift of over 150 tons. Her length is about 732 ft., her maximum diameter about 132 ft., her height, including control car, about 140 ft. . . . A corridor runs along one of the bottom longitudinal girders, for communication between the passenger accommodation and the point near the nose from which they enter the ship at the mooring-tower. The machinery is carried in five independent units. Each contains a Beardmore Diesel engine of 585-h.p."

the cone on the airship's "nose" came into contact with the cup on top of the mast, and the two were automatically locked together. Two men climbed to the point of junction, and screwed up the locking pins, and the ship was safely moored. Everything had gone without a hitch. The passenger gangway was then lowered from the airship to the masthead, and the first man to step across was Air Marshal Sir John Higgins, Air Member for Supply and Research, followed by Lt.-Col. V. C. Richmond, head of the Design Staff at the Royal Airship Works, where "R101" was built. The launch attracted great interest in the locality; a special motor-bus service was run to the aerodrome, and crowds gathered to watch the event. The next thrilling incident in the career of "R101" was her appearance over London, on October 14, when practically the whole population of the districts above which she passed gazed upwards in wonder and admiration. Traffic slowed up, and people ran into the streets, or flocked to windows and roofs, in order to secure a good

(Continued below.)

THE MOORING OF "R101" ON THE DAY OF HER LAUNCH: THE NOSE OF THE GREAT AIRSHIP SUCCESSFULLY LOCKED TO THE APEX OF THE MOORING-TOWER AT CARDINGTON.



THE FIRST LAUNCH OF "R101"

AT CARDINGTON: A GENERAL VIEW OF THE GROUND PARTY, LOOKING LIKE ANTS BECAUSE THE HUGE AIRSHIP, "WALKING" OVER A MILE OF AERODROME TOWARDS THE MOORING-TOWER.



THE "R101" BEING HAULED ACROSS THE AERODROME TO THE MOORING-TOWER (SEEN IN THE RIGHT BACKGROUND): A SIDE VIEW OF THE AIRSHIP AFTER LEAVING THE HANGAR AT CARDINGTON FOR THE FIRST TIME.



WATER DESCENDED IN SHEETS OF WHITE SPRAY, CAUSING THE GROUND PARTY TO SCUTTLE: "R101" THROWING OUT BALLAST AS SHE ROSE 200 FT. TO THE LEVEL OF THE TOP OF THE MOORING-TOWER.



THE "R101" LEAVING HER HANGAR AT CARDINGTON FOR THE FIRST TIME: THE GREAT AIRSHIP BEING DRAWN OUT BY A GROUND CREW OF 400 MEN—A DELICATE OPERATION PERFORMED WITHIN FOUR MINUTES.

GILBERT AND SULLIVAN OPERAS SHERINGHAM AND

RE-DRESSED FOR THE NEW SEASON: RICKETTS DESIGNS.

"AM, LEAVE ME NOT TO PINE ALONE AND DESOLATE": MABEL, THE GENERAL'S DAUGHTER, IN "THE PIRATES OF PENZANCE": THE NEW COSTUME DESIGNED BY GEORGE SHERINGHAM.



"LET US GAILY TREAD THE MEASURE": A DESIGN BY GEORGE SHERINGHAM FOR A NEW CHORUS DRESS IN "THE PIRATES OF PENZANCE."

"UNDER THE BRAVE BLACK FLAG": THE PIRATE KING IN "THE PIRATES OF PENZANCE"—A SHERINGHAM DESIGN.



"A ROCKY SEASHORE ON THE COAST OF CORNWALL": A NEW SCENE DESIGNED BY GEORGE SHERINGHAM FOR "THE PIRATES OF PENZANCE."



"IN THIS EFFECTIVE BUT ALARMING COSTUME": FREDERIC IN "THE PIRATES OF PENZANCE"—A SHERINGHAM DESIGN.



"LET US GAILY TREAD THE MEASURE": A NEW COSTUME DESIGNED BY GEORGE SHERINGHAM FOR THE CHORUS IN "THE PIRATES OF PENZANCE."



"YOUR LITTLE RUTH" COVERING HIM (WITH PISTOL): A SHERINGHAM DESIGN FOR "THE PIRATES OF PENZANCE."

ONE OF "HIS COUSINS, WHOM HE RECKONS UP BY DOZENS": A SHERINGHAM DESIGN FOR THE CHORUS OF "H.M.S. PINAFORE."



ONE OF THE "TWENTY LOVE-SICK MAIDENS": A NEW COSTUME FOR THE CHORUS OF "PATIENCE," DESIGNED BY GEORGE SHERINGHAM.



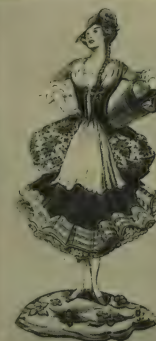
"TREAD A GAY BUT CLASSIC MEASURE": ANOTHER OF MR. GEORGE SHERINGHAM'S NEW COSTUME DESIGNS FOR "PATIENCE."



"THE BEAU IDEAL OF THE MORBID YOUNG AESTHETICAL": GEORGE SHERINGHAM'S NEW DESIGN FOR LADY JANE'S COSTUME IN "PATIENCE."



"A GLADE": A FRESH SCENE FOR THE SECOND ACT OF "PATIENCE," DESIGNED BY GEORGE SHERINGHAM FOR THE NEW SEASON OF GILBERT AND SULLIVAN OPERA.



"'TIS PATIENCE—HAPPY GIRL! LOVED BY A POET!": A NEW COSTUME DESIGNED BY GEORGE SHERINGHAM.



"AND WE ARE HIS SISTERS AND HIS COUSINS AND HIS AUNTS": COUSIN HEBE'S NEW COSTUME IN "H.M.S. PINAFORE," DESIGNED BY GEORGE SHERINGHAM.



ANOTHER OF SIR JOSEPH'S FEMALE RELATIVES: A SHERINGHAM DESIGN FOR THE "PINAFORÉ" CHORUS.

"HIS GRACE'S DUCHESS, STAUNCH AND TRUE": A NEW DESIGN BY CHARLES RICKETTS, R.A., FOR THE DUCHESS OF PLAZA-TORO'S COSTUME IN ACT I OF "THE GONDOLIERS."



The new season of Gilbert and Sullivan opera, which is to open in London at the Savoy Theatre on October 21, will be one of exceptional interest for various reasons. For one thing, several of the operas have been "re-dressed." Mr. Charles Ricketts, R.A., who was responsible for the new dressing of "The Mikado" introduced at the last London season of Gilbert and Sullivan, has designed an entirely new production for "The Gondoliers," while another well-known artist, Mr. George Sheringham, has designed new costumes and scenery for "The Pirates of Penzance," "Patience," and "H.M.S. Pinafore." We illustrate above a number of the most striking of these new designs. Besides this element of novelty in the staging of the operas, there is also the fact that the Savoy Theatre is now practically a new house. The auditorium has been entirely reconstructed, and only the outer walls and the stage itself—

the scene of so many memories of the old Savoyards—remain as they were before. Every seat in the theatre can now be booked in advance. The return to the Savoy Theatre—the original home of Gilbert and Sullivan opera—after a break of twenty years, in itself constitutes a memorable occasion. The house was built in 1881, and opened in October of that year with "Patience." The last opera given there was "The Yeomen of the Guard," which ended its run on March 27, 1909. The new season will begin with a two weeks' run of "The Gondoliers," followed, successively, by one week each of "Ruddigore" and "Patience," two weeks of "The Yeoman of the Guard," one week each of "Princess Ida" and "H.M.S. Pinafore" (with "Cox and Box"), two weeks of "The Mikado," and one week each of "Iolanthe" and of "The Pirates of Penzance," preceded by "Trial by Jury."

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



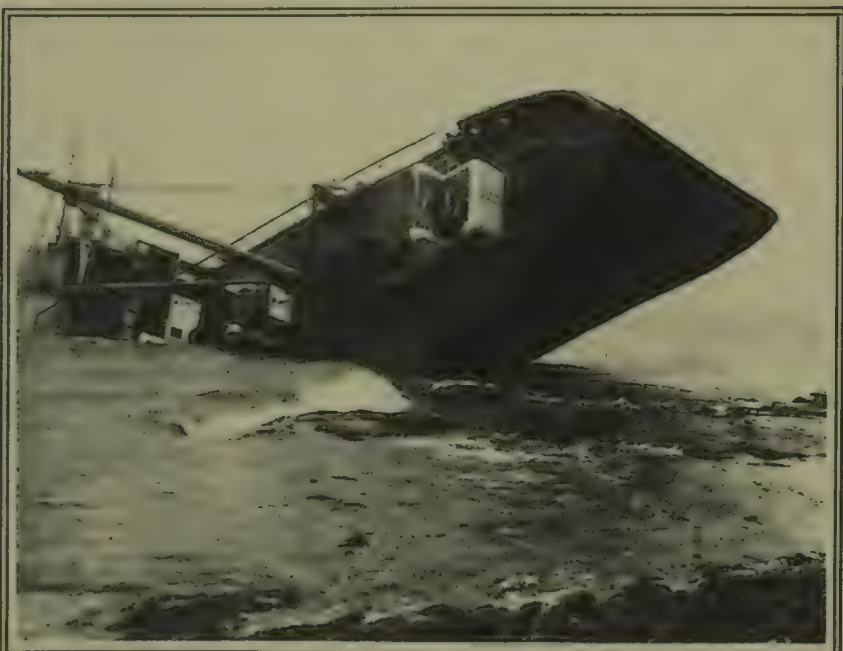
WALTHAMSTOW RECEIVES ITS CHARTER OF INCORPORATION AND BECOMES A MUNICIPAL BOROUGH: MR. J. H. THOMAS, LORD PRIVY SEAL, IN THE PROCESSION. On October 10 Walthamstow received from Mr. J. H. Thomas, Lord Privy Seal, the Charter of Incorporation granted by the King, and thus was raised from an Urban District to a Municipal Borough. Mr. Thomas was met at the boundary by a group headed by Brigadier-General R. B. Colvin, Lord Lieutenant of Essex. At the entrance to the town he cut, with gold scissors, a ribbon that had been stretched across the road. Almost immediately afterwards, the actual ceremony of presentation took place, when the document was entrusted to the Charter Mayor.



THE OPENING OF THE OBSERVATORY SET UP AT MILL HILL BY THE UNIVERSITY OF LONDON: SIR FRANK DYSON, THE ASTRONOMER ROYAL, MAKING HIS SPEECH. The observatory, which is situated on the west of the Watford by-pass road opposite Mill Hill Park, contains a 24-inch reflecting telescope, which was formerly at Darramona, West Meath, Ireland. Professor Filon, the Director, thanking the Astronomer Royal, said that, of course, such a small observatory could not compete with the great observatories: its work would be different, more modest, and, to some extent, instructional. The University of London, he added, is probably unique in Britain in giving a degree for astronomy only.



THE MISHAP TO A CANADIAN PACIFIC LINER: "THE EMPRESS OF CANADA," WHICH WENT ON THE ROCKS IN A FOG AT WILLIAMS HEAD, VANCOUVER ISLAND. "The Empress of Canada," which is the flag-ship of the Pacific Fleet of the Canadian Pacific Line, went on the rocks in a thick fog on Sunday morning, October 13, as she was coming in to quarantine at Williams Head, Vancouver Island. The one hundred passengers from London and New York were taken aboard a tender and transferred to Victoria. Soon afterwards, it was reported that the vessel was resting easily, but had failed to float at high tide. She was in a sheltered position, save from south-west winds.



A PASSENGER-VESSEL SUNK WITH LOSS OF LIFE: THE WRECK OF THE MAIL-STEAMER "HAAKON VII.," AGROUND SOUTH OF FLORO, ON THE WEST COAST OF NORWAY. On the night of October 6, in a heavy gale, the "Haakon VII.," which belongs to the Nordenfjeldske Steamship Company, Trondhjem, travelling at a speed of twelve knots, went aground somewhat south of Floro, and sank immediately, with a loss of over thirty lives. So heavy was the impact that the captain was thrown right off the bridge on to a rocky islet. Several of those on board jumped into the sea or on to the rocks. The ship was of 1350 tons gross register. She was bound from Finmarken to Bergen.



AN OFFICIAL ENGAGEMENT TO WHICH H.R.H. FLEW FROM SUNNINGDALE: PRINCE GEORGE AT HULL—BEING CHEERED BY STUDENTS OF THE UNIVERSITY COLLEGE. Prince George flew to Hull from Sunningdale on October 10, and there declared Hull's Civic and Empire Week open; opened the University College; and opened the aerodrome at Hedon. At the last ceremony he declared: "It was with great pleasure that I accepted the invitation to open this aerodrome, and, though I had little experience of flying, I at once decided to increase my knowledge of modern methods of transport, by undertaking the journey by air. It has been a most enjoyable experience, and one which I hope to repeat when visiting other parts of the country."



THE QUEEN OPENING THE POLYTECHNIC EXTENSION: HER MAJESTY AT THE UNVEILING OF THE PORTRAIT OF THE LATE MRS. QUINTIN HOGG. The Polytechnic Extension, between Little Titchfield Street and Ridinghouse Street, off Great Portland Street, was opened by the Queen on October 10, and on the same occasion her Majesty unveiled a memorial tablet and a portrait of the late Mrs. Quintin Hogg, the creator of the Young Women's Institute. The extension is to be used as the headquarters of the Young Women's Institute. Her Majesty was received by the Mayor of Marylebone, and by the Lord Mayor of London and the Sheriffs. Sir Kynaston Studd and Lady Studd are seen with her Majesty.



A HEALTH INVESTMENT.



There are few sounder travel investments offering to-day—particularly in health-giving returns—than the Winter Sunshine Cruises to South Africa arranged by the leading South African Shipping Companies in co-operation with the State Railways of that Dominion.

The tours are organised on an inclusive travel system and the fares, ranging from £125 upwards, cover the cost of a return ocean voyage of 12,000 miles and extensive railway tours in South Africa with hotel charges, catering and sleeping services on trains, etc. Sailings from Great Britain in December, 1929, and January, 1930.

A detailed programme ("I.B") will be sent promptly on request.

Apply: The Director, Publicity and Travel Bureau,
South Africa House,
Trafalgar Square, London, W.C.2
and the Leading Tourist and Shipping Agencies.



She always smokes CRAVEN "A", the cool, carefully made, cork-tipped Virginia cigarette that never varies, and does not affect the throat.



A PAGE FOR COLLECTORS: PAINTED FURNITURE.

By FRANK DAVIS.

Figs. 1 and 2, however, which are examples of very restrained use of colour and admirable cabinet-work, the original bill still survives, dated 1790. It is worth while pointing out that the more delicate the design of a chair, the more perfect must be its craftsmanship if it is to be a satisfactory product.

The window-seat in Fig. 1 scarcely requires the description of "French" in George Seddon's bill: the debt of the designer, whoever he was—Sheraton, probably—to contemporary French work is obvious, and is no more reprehensible than the debt of Reynolds to Italian painting. Fig. 3, the commode, of about the same date, is very typical of the quiet good taste, entirely free from heaviness, which characterised the time.

The wood is satinwood, and the garlands and festoons are inlaid in horewood—i.e., pickled sycamore—to which time has given a beautiful olive tint. Only the three medallions are painted. This piece, of course, takes us back to Robert Adam—not that he designed it, but because without

him it is doubtful whether English furniture in the last thirty years of the century would have developed quite as it did. Perhaps it is here that we can find the clue to past dislike of satinwood. I repeat, authorities always give the impression that it is not quite worthy of a serious man's time and money. Adam was an architect, and designed furniture to go with his rooms: his pieces, therefore, look best in their original setting against his pale green or creamy walls. Satinwood is delicate not only in colour, but in the designs made from it: it does unquestionably require carefully chosen surroundings if it is to look its best.

It is just here that the home-maker, as distinct from the mere collector, finds his opportunity; for modern colour schemes, and the beautiful fabrics that are to-day to be seen in the rooms of the better sort of interior decorator, provide just the setting these late pieces require.

While on the subject of painted furniture, I make no apology for mentioning certain cupboards and chests of drawers which are treated with contempt—if they are noticed at all—in most of the standard works. They are those rather rare and not very distinguished pieces which were a common method of furnishing a bedroom in the last half of the century. Perhaps as good an example as any is David Garrick's bed-room, now preserved in its entirety at South Kensington. One cannot, naturally, compare any such pieces with the fine craftsmanship of the examples on this page, but such simple furniture—cream or light green with flower decoration as a rule—has its charm, and its place in the history of social custom.

It is of no particular quality—just painted deal—and is very rarely to be seen, because unconsidered old-fashioned bedroom furniture was not worth preserving, and in due course found its way to the fire. (Incidentally, many a fine piece of walnut reached the same destination in Victorian times.) But it does turn up occasionally, and can be perfectly charming. For one thing, it is not necessary to have a fine house in which to show it off, and its price is more suitable to modestly lined purses. Time, and changes of taste, sometimes lend interest to things formerly regarded as of no account.



FIG. 1. A PAINTED WINDOW-SEAT BY GEORGE SEDDON (1790): A PIECE SHOWING THE DESIGNER'S DEBT TO CONTEMPORARY FRENCH WORK.

to rely upon the natural beauty of the wood itself rather than upon any added decoration which might conceal it.

Perhaps it was this tradition of sobriety which, until comparatively few years ago, made people rather shy of buying pieces like those illustrated here. Perhaps, too, eyes that could only visualise furniture in terms of oak, walnut, or mahogany saw in the lighter and more delicate satinwood mere effeminacy.

The leaders of taste in collecting have generally been deeply suspicious of anything that seemed frivolous. The late Mr. Percy Macquoid, whose knowledge of English furniture was encyclopaedic, went so far as to write: "English furniture is superior in straightforward simplicity and fascinating reticence to the furniture of other countries." One can make out a case for this dictum, of course, but he will be a bold man who will swallow it whole. It ignores the debt of all the later English furniture makers to the great French *maîtres ébénistes*, and I see no harm in admitting this debt. Our own people, however derivative they might be, could and did produce pieces which for sheer quality hold their own remarkably well in any company, and not least in this particular phase of graceful line and delicate colour.

One is so used to thinking of Sheraton in connection with satinwood, and of Chippendale in connection with mahogany, that it is almost a shock to be reminded that the latter, good business man that he was, cheerfully worked in inlaid (not painted) satinwood to the designs of Robert Adam long before Sheraton came to London. It is so easy to divide up the history of art into cut-and-dried periods, and so impossible to make one's pretty pattern of dates square with the facts, partly because the fashions of the capital take a long time to penetrate to the provinces. In the case of



FIG. 2. A PAINTED CHAIR BY GEORGE SEDDON, MADE IN 1790: AN EXAMPLE OF A VERY RESTRAINED USE OF COLOUR.



FIG. 3. WITH THREE PAINTED MEDALLIONS, AND SYCAMORE INLAY OF FESTOONS AND GARLANDS: A SATINWOOD COMMUNE IN SHERATON STYLE. (ABOUT 1790.)

Illustrations on this Page by Courtesy of M. Harris and Sons.

The Way of the World Through Women's Eyes.

By "MILLAMANT."



THE REAPPEARANCE OF THE MUFF: AN ORIGINAL ENSEMBLE CARRIED OUT ENTIRELY IN FUR. The muff has made a surprising reappearance this autumn, and is used to complete many smart toilettes. Here it is introduced in an amusing form, carried out in stripes of black and white Persian lamb, matching the trimming of the smart pony-skin coat and skirt.

Dowager Lady Swaythling, Lady Apsley and Lady Cobham are vice-chairmen; and Miss Sicele O'Brien, Sir Timothy O'Brien's flying daughter and one of our best-known and earliest women aviators, is the honorary secretary. Mrs. Patrick Ness, explorer and author, and Mrs. De Havilland, wife of the designer of the "Moth," and all the "D. H." aeroplanes, are also on the committee, so it is a thoroughly representative one.

The Forum aviation group has been formed in order to forward the interests of flying by spreading "air-mindedness," and every member must join the Air League of the British Empire, the organisation that does so much for civil aviation. The inaugural meeting of the group took place at the Forum the other day, and was followed by a lunch. A day or two later the members were all invited to meet Sir Alan Cobham, on his return from his summer tour round Britain, and they "returned the compliment," so to speak, by chartering his "Youth of Britain" to fly to Hull for the aerodrome opening there by Prince George.

Air-Minded Club Women.

The Forum Club is well known for its literary, artistic, and social interests, but it has now embarked on fresh activities, and started an aviation group. This new venture was inspired by Miss Williams, the chairman of the Club, and the first step taken was to invite a number of well-known women who are interested in flying or hold pilot's certificates, to join the Club and act on the aviation group committee. Lady Bailey, the famous pilot, is the president; Mrs. Forbes-Sempill, wife of the Master of Sempill, the chairman; the

An Art Exhibition in a Dancer's House.

three, at any rate, of the exhibitors showed pictures of Cornish scenery. Miss Allan herself was at the private view, looking almost as young as when she delighted London with her classical dances. The house itself is a beautiful one, and was built about a hundred years ago by George Holford, brother of the builder of Dorchester House, and Miss Allan is only the third occupant. She has excellent taste, and threw herself into the preparations for the exhibition with great enthusiasm, borrowing wonderful Indian and Persian rugs and carpets to decorate the hall and other parts of the house. The reception-rooms certainly lend themselves well to the display of pictures, as they are lit by French windows, looking out on to a lawn. One room, by the way, contains a wonderful old single four-poster bed which formerly belonged to Darnley, and came from Holyrood.

But to return to the exhibitors: Princess Pilar of Bavaria, a daughter of the Infanta Paz of Spain, showed some finely executed lithographs of Spain

and directness of wording—Miss Rowe, in fact, seems to be a poet in the making. Mrs. Grainger, who confessed to being a pupil of her husband, was responsible for some delightful studies of Cornwall. They gave the real Cornish colour of the sea, deep blue and aquamarine.



FOREHEADS MUST BE WELL IN VIEW: THE ANGLE OF THE AUTUMN HAT.

Perhaps it is a sign of women's intellectual progress that fashion "decrees" their foreheads must be shown this season. Above is a smart hat worn well at the back of the head. The coat introduces sleeves trimmed to the elbows with fur.

THE REVOLUTIONARY CHANGE IN FASHIONS: SOME STRIKING ASPECTS ILLUSTRATED BY PHOTOGRAPHS.

and a few oil pictures. She was born and brought up in the artistic atmosphere of Munich, and was always interested in art; but it was not until 1918 that she took up the serious study of painting.

A Successful Woman Photographer.

Society women have "gone in" for almost every possible form of work, artistic and commercial, of late, but it is not many who, like Miss Olivia Wyndham, have made a success as artistic "camera-women." She photographs many well-known people, and has considerable skill in imagining original poses and lighting for her subjects. Her exhibits at Miss Allan's house included an excellent portrait of the Queen of Spain, and another of Lord Ivor Spencer-Churchill. Mr. and Mrs. Denis Pelly were shown side by side, and there was a delightful picture of the Misses Carten, the sister-playwrights. The set, however, which Miss Wyndham considered her "star turn," was a frankly frivolous one, and consisted of a stuffed, but most intelligent-looking doll, complete with horn-rimmed goggles. Miss Wyndham called this object "Lord Tom Wadley," and had photographed him in various phases of his career, including his appearance as a horseman.

Mr. Ashley Rowe exhibited some woodcuts of clean and workmanlike execution. Some of them were accompanied by verses on broadsheets in Celtic lettering descriptive of the design. These were written by the artist's little daughter of fourteen, and showed a sophisticated appreciation of simplicity

The Eternally Popular Flower Painting.

The popularity of flower pictures shows no sign of waning, and floral and garden subjects have inspired nearly all the artists who are exhibiting at the Alpine Club Gallery Show. If you come from the Scilly Isles, however, like Miss Gwendolen Dorrien-Smith, who is a sister of Major Dorrien-Smith, of Tresco Abbey, Isles of Scilly, it must be only natural to turn to floral subjects! I have seldom seen anything lovelier than this artist's study of "The Haycocks, Isles of Scilly," which shows grey rocks, seen across a foreground of foamy pink blossom—a kind of sea-pink, I imagine. Miss Dorrien-Smith is also exhibiting a delightful study of a bog garden, entitled "Primulas at Tregye," which will appeal to all lovers of this popular old-world flower.

Miss Kate M. Wyatt has been to the Scilly Isles for subjects too, and English rock-gardeners will gaze enviously at her picture of "Spring Flowers" in that home of riotously gay blossom. Mrs. Robert Boyle, who is a daughter of that veteran sportsman Sir Claude Champion de Crespigny, is also showing some water-colours, painted with delicacy and directness, in the classic manner.

When Greek Meets Turk on the Chess-Board.

Miss Phyllis and Miss Delphis Gardner, sister artists who carve in wood, are also exhibitors at the same show. They are responsible for an enchanting chess set in English boxwood, which combines historic interest with sentimental charm and decorative value, as it represents the Greek War of Independence, the Greeks versus the Turks. Miss Phyllis Gardner carved the Greeks, and naturally had to include their poet champion, so Lord Byron is represented as one of the knights, and very "Byronic" he looks in his boxwood effigy! The Turks were constructed by Miss Delphis Gardner, and, like their opponents, are provided with pawns of marked individuality, each differing slightly from the other. The Greek pawns are pathetically un-martial in some instances, as Miss Phyllis Gardner has carved two in the guise of shepherds coming out to war accompanied by their sheep, and with their watchdogs beside them. The Misses Gardner are also showing some carvings of Irish wolfhounds, a model of a Highland bull, and a greyhound in silvered wax—all pleasing examples of their original and decorative handicraft.



A MUFF TO MATCH THE COAT: A SUCCESSFUL PATOU MODEL IN BEIGE CLOTH AND FOX.

The muff forming part of the ensemble is important this season. Here it is carried out in fox, dyed to the lovely shade of marron which is used for the cloth coat and dress.



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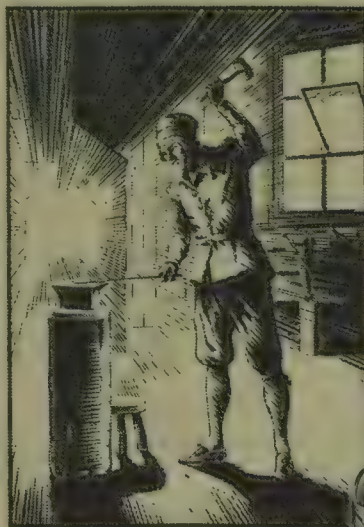
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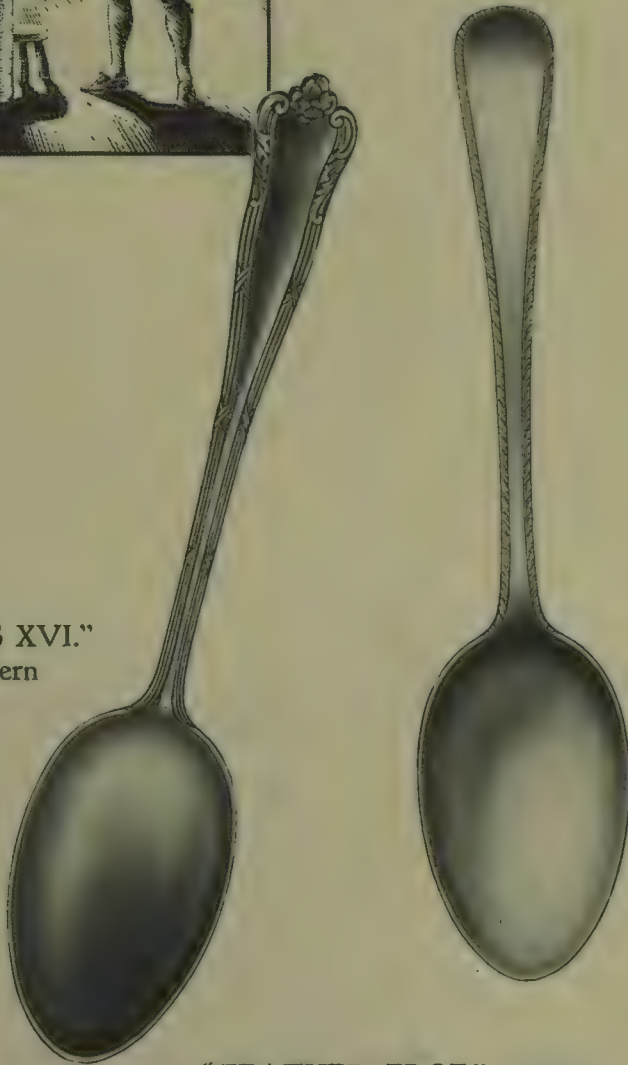
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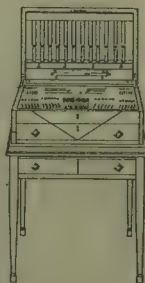
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THE LIMITATION OF ARMAMENTS.

(Continued from Page 666.)

war by making every man pass through the barracks as rapidly as possible. Meanwhile, metallurgy, which had become a titanic industry, placed its formidable workshops and engine-creating brains at the armies' disposal.

The unlimited competition of armaments—a new phenomenon of which mankind had never even thought—had begun. My generation saw it develop between 1880 and 1914. For the first time in history, the richest and most civilised States of Europe recognised in the number and the power of arms the vital forces and decisive element of an army's superiority. For the first time in history, all those States engaged in an infuriated struggle to assure to themselves that double superiority; allowing competition to egg them on gradually to increase effectives and armaments, even to the extreme limits of economic and statistical possibilities. As all those States were possessed of much money and a dense population, immense armies, overburdened with arms of all sorts, were accumulated in thirty years, and then did not attain their limit!

And to what did that great effort amount historically in the immense war for positions which lasted for four years—from November 1914 to November 1918? We are now able to understand the meaning of those surprising events which unfolded themselves during the first months of the war. All the Powers had prepared themselves for a war of manœuvres like all the wars of the nineteenth century: the army which could strike quickest and most resolutely would be assured of success. That invasion of Belgium and of France which was attempted by Germany in August 1914 was, perhaps, the most gigantic manœuvre that the mind of any strategist had ever conceived. Three months later the war of positions began on all fronts. Why? Because the armies were too numerous and too heavily armed to be able to manœuvre with the rapidity and precision of the smaller armies of old days.

We know that during the decisive days of the Battle of the Marne the German General Staff, which was at Spa, had almost totally lost contact with its armies; that it received hardly any news of them; and that it could not send them instructions. The order to retreat was given by a Lieutenant-Colonel of the Staff whom the General Headquarters had sent to see what was happening on the Front! That one fact suffices to make us understand how extremely difficult it was to direct those enormous armies when they were on the march. It was no easier to feed them, to supply them with munitions, to fill up the gaps made among their effectives by the war, and to transport them from one place to another.

To escape from all these difficulties, the armies ended by settling themselves in fixed positions. But, the war of positions once begun, the new military system which

came into use after 1870 reached its supreme exaggeration. The extreme limits of population and riches were attacked. It required two million men on both sides to fill the trenches. If it had been admitted after 1870 that it took two years, a year and a half, or even one year to make a soldier, during the war six weeks had to suffice. The child of eighteen or the man of forty-five was turned into a soldier in six weeks! The weapons which were prepared for wars of manœuvres were not sufficient to demolish the trenches. If after 1870 every army had busied itself especially in perfecting war material, the inventors and constructors were by no means out of work after the autumn of 1914. What new engines of destruction did they not invent during those four years, from hand-grenades to poison gases and tanks!—more than had been invented between the time of the discovery of fire-arms and 1914! From all that enormous effort there proceeded a war which in no wise resembled any other war known in history, because there was no longer any proportion between the political interests, it had to decide and the sacrifice of money and men it demanded.

And what was the result? Ten million men were killed; whole regions among the richest in Europe were devastated; total or partial bankruptcy was the lot of a dozen great States; there were six revolutions; the monarchical system by which Europe had been governed for a century was destroyed; one-third of Europe found itself held in the chains of despotism, two-thirds of it was crushed by debts and taxes; the balance of our World was overthrown; everywhere reigned discontent and instability; Asia was in revolt, Africa was anxious, America was distrustful. . . . Europe, the old Europe, never before found itself faced with a problem of such magnitude. How is it to be solved? There seem to be three possible solutions.

The first is found in the Kellogg-Briand Pact: put War outside the law. As there is no longer any proportion between the political interests which war is to decide and the sacrifices which it exacts, make no more wars. That is the most radical and best solution. It has only one fault; it is too fine. Is it possible that such an enormous difficulty, created by two centuries of history, can disappear in a moment? The signing of the Kellogg-Briand Pact was a great event; it proves that the whole world has begun to perceive the momentous problem which has been set by the World War. But merely to recognise that a problem exists is not enough. Efforts and sacrifices must also be made to solve it.

A more modest solution would be that which it is sought to find in the reduction of armaments. By reducing armaments, the crushing burdens which now press upon the peoples would be diminished, and it might be hoped that more human proportions would result in future conflicts. By adopting this solution, Europe would recognise

that wars are still possible; but she would try to limit them. In itself, the solution, far from being chimerical or impossible, would only be a return to the past, one of those returns which are so frequent in history. All the civilisations that preceded ours knew how to limit their military power and the sacrifices exacted by war; and one cannot see why what was possible for our ancestors should be impossible for us. It is only a question of paying the necessary price, by renouncing certain advantages that the present system assures, especially to the strongest.

Outside those two solutions, there seems to remain only the return to the unlimited competition of armaments. It is difficult to say where such a reversion would lead Europe; but it is certain that it would be a dangerous adventure. The purpose of armies is not to make peace but to make war. The larger and more costly the army, the greater must be the danger which it supposes; but it is as impossible for a State as for an individual to keep a defensive attitude indefinitely in face of a danger by which it is, or thinks it is, menaced. It is very rare that the one who takes the initiative in war acknowledges himself the aggressor; in nearly all wars the aggressor thinks that he is defending himself against a future danger which the enemy he attacks represents to him.

In the first half of the nineteenth century a certain number of superior spirits—some of them faithful to the past which the Revolution had just destroyed, the others carried away by the future which the Revolution had promised—asked themselves whether Europe, transported by the new impetus of progress, would not one day find itself cut off by an abyss. The abyss which both parties had caught a glimpse of among the fogs of the future was the social question, the struggle of the classes, the revolt of the poor against the rich, which was provoked by the excesses of the industrial system. Those excesses have been considerably softened during the last fifty years, and it seems increasingly unlikely that the social question will be able to produce in the near future the convulsions dreaded a century ago. But if that abyss does not exist, there is another abyss which bars the path of Europe towards the future; it is that excess of military power which at every moment menaces us with destructive wars.

The Russian revolution, which has carried into power the most extreme section of Socialism, was not a revolt of the poor against the rich. The vast majority of the poor in Russia did not even know what Socialism was when the revolution broke out! The Russian revolution was the revolt of the army, the masses, and of the simple soldiers, against the most sanguinary and atrocious of all the wars which Russia had fought during its long military history. We must never forget those words "Mene, Mene, Tekel, Upharsin," which contemporary history has written in the sight of all the peoples of Europe.



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"THE SILVER TASSIE" AT THE APOLLO.

THE "Tassie" which furnished the title of Mr. Sean O'Casey's new play is a silver challenge cup which Harry Heegan, in the full flush of his youth and strength, wins for the third time for his football team in the first act, and which, robbed of the use of his limbs by the war and of his sweetheart by the comrade who has saved his life, he smashes in a jealous fury at curtain-fall. Bitterness and defeat, indeed, are the emotions which the young Irish playwright depicts with such remarkable power and insight in the successor to "Juno and the Paycock." The more the pity, then, that his depiction of these emotions should so often take the form of a rather flamboyant expressionism. The whole of the second act, for instance, is devoted to an interlude in which soldiers on fatigue duty, crouched round a fire, chant in unison curses on their officers and on their own exposure to mud, cold, and rain. And, though it may be granted that this interlude represents very vividly some of the occasional moods of some of the men, it is obviously satire and burlesque rather than drama. Moreover, it holds up the simple and affecting story of Harry Heegan's tragedy, which is played out first in a hospital ward, where his sweetheart refuses to visit him, and then at a dance given by the football team, where she meets the poor cripple in his invalid chair and rejects him for his strong and healthy rival. The poignancy of both the humour and the pathos of the last two acts of "The Silver Tassie" is indeed very searching, and fully justifies Mr. O'Casey in calling his play a "tragi-comedy." Nothing quite so deeply felt and so remorselessly expressed has been seen on our stage for many a long day; and it is only fair to say that Mr. Charles Laughton, the actor who takes the part of Heegan, shares in the triumph of the author.

"MISS ADVENTURE" AT THE WINTER GARDEN.

With the advent of "Miss Adventure" to the Winter Garden Theatre, that house has for the time being exchanged musical comedy for light comedy of the very flimsiest type. The new piece, which Captain Reginald Berkeley has adapted from the French, is concerned with the strange doings of an

(Continued in Column 3.)

CHESS.

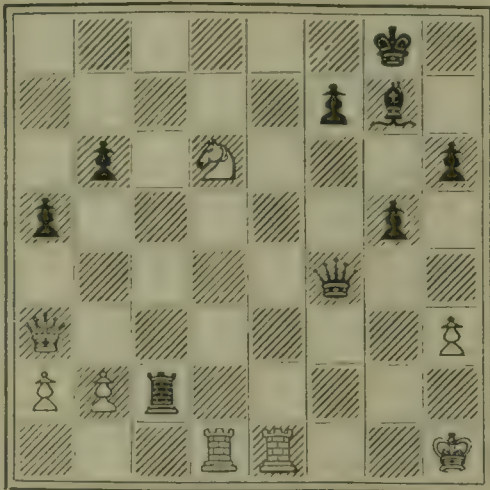
CONDUCTED BY ERNEST IRVING.

To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

SOLUTION OF GAME PROBLEM No. XXXI. (E. C. MORTIMER.)
[rsbqkbr; ppppppp; 8; 3p4; 4P3; 8; PPPiPPP; KSBQKBiR.]
White has just made his fifth move; what were the first four moves?
As stated, there are two possible lines of play, each depending on the fact that what is apparently the unmoved QKt is really the KKt acting the part of a fresh hare!
(A) 1. PK4, KtKB3; 2. KtK2, KtQ4; 3. KKtB3, Kt×Kt; 4. Kt×Kt, PQ4; 5. KtKt1.
(B) 1. KtKB3, KtKB3; 2. KtQ4, PQ4; 3. KtB6, KKtQ2; 4. Kt×Kt, Kt×Kt; 5. PK4.

This ingenious puzzle seems to meet with our readers' approval, and we shall therefore occasionally give such positions as Game Problems.

GAME PROBLEM No. XXXIII.
BLACK (9 pieces).



WHITE (8 pieces).
[In Forsyth Notation: 6kr; 5pbr; rprS3p; p5pr; 5q2; Q6P; PPr5; 3RRzK.]
In the above position from a recent master-game, Black, having sacrificed a Rook, has just played QB5, threatening mate. White, however, found a brilliant resource, and mated in five moves. The actual mate is not forced, so the problem is—White to play and win.

infatuated young woman who, the better to secure and to assist the wealthy and horsey young man who has taken her fancy, gets engaged by him as his chauffeur. It is quite a pleasant and amusing piece in its unambitious way, and it has the advantage of providing Miss Renée Kelly with one of those masculine parts which all actresses love to play. In addition, Mr. Jack Hobbs makes an agreeable and breezy hero; while Mr. Morris Harvey impersonates an impecunious Russian Prince, turned adventurer, with breezy humour.

THE MAN WHO WANTED TO WIN THE WAR.—(Contd. from p. 668)

Charles Parsons, and Sir George Beilby; he wrote the "Scrap-the-Lot" letters; and he argued "The air is going to win the war, owing to the sad and grievous other neglects" and "Make the German Fleet fight, and you win the war. . . . If you sweep away the German Fleet you sweep away all else and end the war, as then you have the Baltic clear, and a straight run of 82 miles only from the Pomeranian coast to Berlin, and it is the Russian army we want to enter Berlin, not the English or the French."
"On the 10th July, 1920, he passed peacefully away. On the 13th his body was borne in solemn state to Westminster Abbey."
"Lord Fisher of Kilverstone was a great man; in fact, history will probably record that he was the most remarkable Englishman that this century has so far seen." The words are the words of Admiral Bacon: many will endorse them. Lord Fisher was a great patriot, passionate and persistent. That his every action proved: whatever he did, the well-advised things and the ill-advised, he did not for himself but for his country; even when he seemed to be doing them for himself in the first instance, it would be seen later that he was often most selfless when most self-assertive. Lord Fisher was a great "character": that also was very obvious. And thus, thrice great, he is revealed in this biography of him, a Life that is really living. Admiral Bacon has done his work sympathetically and sagely, in such a way that it will engross, entertain, enlighten, and stimulate all who read his book; and it is excellent that he should have done it. It is easy to forget!
"Our Navy is the very life of our Nation," said Mr. Ramsay MacDonald, broadcasting from New York. "We have romance surrounding it; we are a people of the sea; we are a small island. . . . We are a people of the sea, and the sea is our security and our safety." Lord Fisher voiced kindred thought in other words: "N.B.—Instant action. Frontiers of England the coasts of the enemy. We ought to be there five minutes before war breaks out."
E. H. G.

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THE MORNING PROMENADE ON THE CASINO TERRACES.



A PHASE OF THE SAILING REGATTAS: THE WINNER PASSING IN FRONT OF THE WORLD-FAMOUS CASINO.



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It is generally said of every Motor Show that it marks a decided stage in the progress of car-making, whether it be because of a big reduction in prices, something really new in design which is widely adopted, or because the choice of cars for the million as well as the millionaire has been once more increased; and, as a rule, it is true. Every Motor Show we have had has shown us something by which we can distinguish it from its predecessors. Although it may take a day or two to discover what its specialities are, by the time people have really got down to the serious business of choosing their new cars, the outstanding features of the new cars, or the tendency of design, have made their due impression on the minds of thousands to whom the words "the Motor Show" have so far meant nothing but a reminder that a day or two at Olympia is inevitable.

The Twenty-third Show is, to my mind, rather more distinguished than any of its predecessors. It can boast of every "selling point" (if I may put it that way) any of them have exhibited, with one exception—startling price-reduction. Very few cars cost less to buy than they did last year; many cost the same, and I rather think that a few cost more. To me, that is a very good selling point. For it means that we are getting a good deal more for our money than we have ever had before. We are paying the same price as last year, but we are getting an entirely different sort of car.

The most hardened show-goer must really stand amazed at the display of that desirable and elusive quality we call "value-for-money." The kind or kinds of car which were sold only three years ago would probably have cost half as much again, or more, if they had been equipped as a score of really cheap cars are equipped to-day. If he remembers only a few of the things—gadgets—which, practically speaking, yesterday were invariably extras and invariably expensive, he will find it difficult to believe his eyes when he sees what is included in the specifications of cars costing between £300 and £500—to give them very wide limits.

There is, for example, "one-shot" lubrication, by which the inaccessible lubrication points of the chassis are kept properly oiled, without the need for a grease-gun. It is only a year or two since we all exclaimed in wonder at the first examples of this system, shown, for the most part, on expensive cars. You need not pay as much as £300 to have a car fitted with this gadget. It is a commonplace, or something like it. You have either to put your foot down on a plunger as you drive, which takes two seconds, or to put a gun to three or four master-points, which takes about two minutes. There are still

comparatively few, but they are standard fittings, and not extras, as are sensible water-thermometers which show the temperature of the water as it leaves the cylinder head and not when it has reached the radiator. Practically all the moderate-priced cars have some

before. And this applies as much to the cheapest as to the dearest classes. One of the lowest-priced cars in the Show, of the type seen in thousands in the hands of the ignorant, the reckless, and the novice—that terrible trinity—has vacuum-operated servo brakes which are as good as any I have known. It is certainly a "Safety First" exhibition, in the best sense of that much-abused phrase.

The owner-driver continues to collect the things he really wants. His electrical outfit gives excellent promise of more reliability than it has been able to boast hitherto. Wiring has been a good deal simplified, and the increase in popularity of the coil and battery ignition has made for greater accessibility and ease of tuning. I am glad to see that makers are beginning to realise that the place for batteries is almost anywhere but on the running-boards. A decent battery should only need periodical attention in maintaining the acid-level, and it is far better to sling it below the floor-boards, where it is out of the way and better protected from weather.

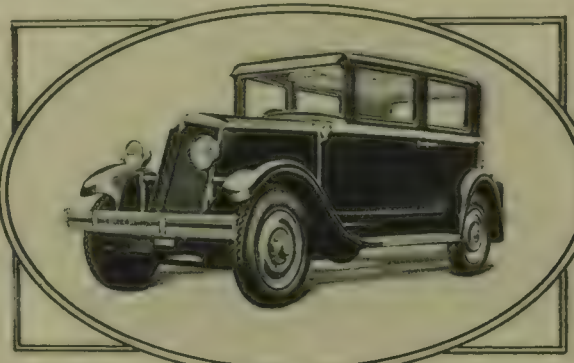
The new bodywork is also an advance on last year's. Although the over-small saloon still persists, its main fault—its lack of headroom—has at last been practically dealt with. If some of the little cars still look too low, you will find that re-arrangement of the seating, with foot-wells, has made a good deal of difference. There is more light admitted to most of the saloons of all sizes and all prices, the abominable two-door type is vanishing, and even the sportsman's coupé, that self-betrayed two-seater-with-room-for-an-occasional-other, shows signs of growing up into a useful carriage. It is losing its "sporting" character, and gaining a lot in the process, without sacrifice of its undoubtedly attractive lines.

There are many things in this Show you will like, things about which you have perhaps not bothered much before. Cars are so noticeably smarter, for example. They look better bred, even the commonest sort. It is not only the improved fabric or cellulose finish of their bodies, but the alluring way in which their instrument boards are set out, their workmanlike yet graceful lines, and their well-chosen colour-schemes. These are, of course, but details, but they make a great deal of difference. Everybody who deserves to have a car at all must take pride in appearance, especially when, as at this Show, it is dignified rather than conspicuous. You will like the accessibility of the engines, their tidy "turn-out," and their more workmanlike finish. You will be pleased with the class of instruments and gadgets supplied, noticeably better, in the moderate-priced cars, than I ever remember them. You will like the way in which, in many cars, the controls have been brought up on to the top of the steering-wheel, including the light-



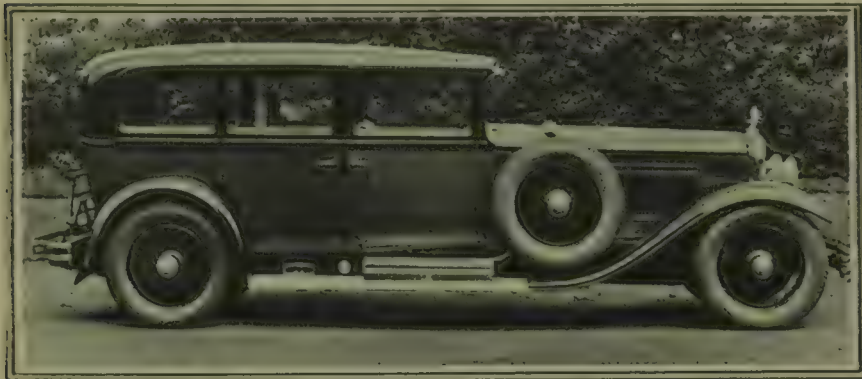
AN EXCELLENT EXAMPLE OF HOOPER COACHWORK: AN ENCLOSED LIMOUSINE—DAIMLER 35-H.P. CHASSIS.

form of dazzle-reducer, either of the "dipping" or the "dimming" kind. These were decided extras only a short time ago, and by no means cheap ones at that. Their greatly increased adoption may very well solve the dazzle problem before long. The only cure for this very serious trouble is universal standardisation, and that desirable state of affairs seems within sight.

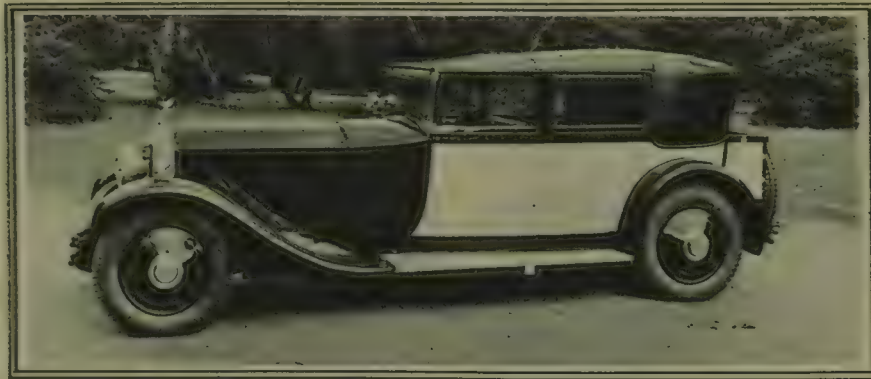


SHOWN BY MESSRS. RENAULT: A 12.5-H.P. "MONASTELLA" FIVE-SEATER SALOON.

Unsplintering glass is another extra which is rapidly reaching a "standard" condition, and that, perhaps, is the most important feature of all. When you consider what it cost last year—may still cost next year—to have it fitted as an extra, the extent to which it has been included in normal specifications for



A FINE CAR: THE 40-H.P. EIGHT-CYLINDER MINERVA AS EXHIBITED AT OLYMPIA.



ELABORATELY EQUIPPED—AND WITH A "SUNSHINE" ROOF: A NEW HOOPER SEDANCA ON A 40-50-H.P. ROLLS-ROYCE "PHANTOM II" CHASSIS.

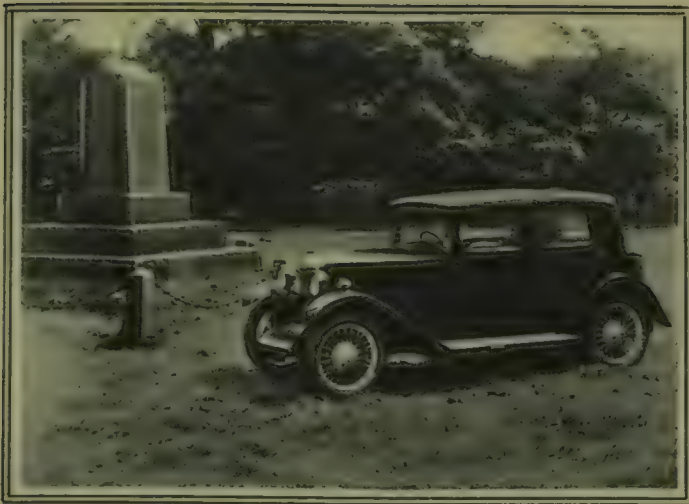
cars, some of the very highest degree, which have between 30 and 40 points calling for separate and laborious attention, but they are in a class of their own.

Then there are scores of examples of air-filters, which one seems to remember were introduced, at the most, only two years ago, and then only on half-a-dozen expensive cars. Oil-radiators are still for the

1930 should alone mark out this Motor Show as something out of the ordinary run. It is, perhaps, above everything else, a "safety" show. Dazzle-control, safety glass, and much improved brakes, must make our new cars far less risky things to put into the hands of the inexperienced than any that have yet been designed. For the new cars have, for the most part, brakes superior to any that have been shown

switches—a very welcome departure from the old slipshod methods. You will, in fact, like nearly everything you see at this "Safety First" Motor Show, and you will agree with me that it is certainly the best and most interesting either the poor or the rich motorist has ever seen. The former is getting much of what only a few years back were regarded as the special perquisites of the latter.

JOHN L'ROLEAU.



STANDING BY THE "GEORGE ELIOT" MONUMENT: A RILEY 9-H.P. "MONACO 11" SALOON.

ITS NEW FEATURES AND NEW CARS.

OLYMPIA opened last Thursday with its Twenty-third International Passenger-car Exhibition, organised by the Society of Motor Manufacturers and Traders. Notwithstanding its extension, this Hall does not yet seem big enough to hold the crowds that throng daily to inspect, and, let us hope, buy, the latest products from the motor factories of the world. It is a most international exhibition, as, while naturally the British maker is numerically superior, France, America, Germany, Italy, Belgium, Austria, and Spain all have representatives of their automobile designers showing at this hall. Out of 520 stands, 87 are held by the different car makers on the ground floor. Thirty-five are British motor manufacturers, eighteen are French, seventeen are American, six Italian, two Belgian, two German, one Spanish, and one Austrian. Consequently, every style and form of motor-carriage is to be found here, and comparisons can be made of the manner in which the different nationalities solve the various automobile puzzles.

Motor-cars of to-day can be divided into three classes. The first is the big, luxurious, high-powered car, costing from one to three thousand pounds, capable of containing seven passengers and a very liberal allowance for impedimenta. At the other end of the scale are the small cars costing from a hundred and twenty to four hundred and fifty pounds. Between these two classes there is another category which is wider in its scope, offering much variety, within reasonable limits of price, between five hundred and a thousand pounds. But whether one wants a big car, a medium-sized car, or one of the smaller models, the purchaser can be assured that he will get full value for the price that he pays for any of the new models. This present Exhibition is indeed value for money in its car exhibits, as the equipment is fuller, the designs make for greater safety in use, while greater efficiency, with economy in costs of running and maintenance, are their leading features. The 1930 models can justly claim that they are less

which it can be pumped by one movement of the hand or foot, simultaneously, into all the different parts of the chassis which require lubrication at intervals. Even where this system had not been adopted, the makers have brought the oil nipples to the sides of the chassis, so there is no longer any need to crawl underneath and search for hidden oiling spots. The 1930 models have discarded all messy oiling. They can be cared for efficiently and yet the person looking after them can retain clean hands, an almost unheard-of thing for anyone performing mechanical work.

Novelties are in abundance. Two of the most famous British makers have each introduced a new model with up-to-date features, and every stand contains cars improved in their details since last year. Some have changed their radiators, others have lengthened their wheel-base, six cylinders take the place of four, and eight cylinders take the place of six in their engines. Wheel-tracks have been widened, the centre of gravity lowered, whilst unsplinterable glass, bumpers, and stiffened side running boards are provided to give greater safety to the occupants,



NOTABLY LACKING IN RUNNING BOARDS, SINGLE STEPS BEING PROVIDED FOR EACH DOOR: THE VAUXHALL 20-60-H.P. SPECIAL MULLINER SPORTS SALOON.

should by chance a collision occur. The lower centre of gravity, which is a feature of the new models allows them to keep far steadier on the road when rounding curves or corners at high speeds. As for pace, practically every car in the Exhibition is said to be able to do a mile a minute, while a great number claim from "seventy" to "ninety" as their comfortable maximum.

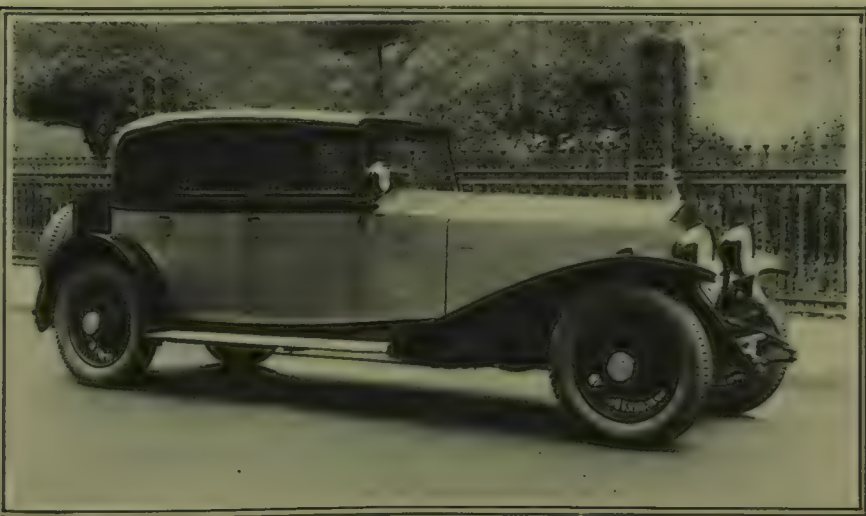
Overhead valves and side-by-side valves share the major proportion of the engine design, though the sleeve valve remains popular with those firms

four hundred pounds. This used to be the price of the 15-h.p. four-cylinder car in 1914, when labour and materials were very much cheaper than they are to-day, and very much less was given in the way of equipment and fittings.

The closed car evidently continues to be the most popular model, as there are exceptionally few open touring vehicles displayed on the stands this year. The type of coachwork which has taken the place of the open torpedo body is the all-weather, or cabriolet, or sunshine saloon, as it is variously termed. There are a variety of these machines at Olympia; each stand, in fact, contains one or more examples. Some have the whole of the top removable, so that the passengers, wherever they may sit, can have a full view of the heavens above them; other types show the sky to the rear, or to the passengers in the front seats, after the fashion of the older form of landaulette with the drop head. Even this latter type has not fallen into total disuse by the coming of the sunshine saloon, but one does notice that there are fewer examples staged on the stands this year than there were last.

Coupés are very fashionable, though a great many of them are termed "sportsmen's coupés," because they are fitted on chassis which have the reputation for a speed—when the roads are clear enough to let them—of over seventy miles and upwards an hour. The sportsman's coupé is distinguishable because it is really a two-seater which has now enclosed the usual uncomfortable dickey within the protection of the main structure. In most cases, the rear seats are still only occasional ones, but one or two of the new four-door sportsmen's coupés are really comfortable for four adult passengers. The very wide doors of some of these sportsmen's coupés are still retained, but it is noticeable that these rather unwieldy openings are getting less popular and four-door coupés are taking their place.

There are no startling mechanical innovations on the chassis, and the front-wheel drive has not been adopted by any more firms beyond those that exhibited these last year. The British example is now an eight-cylinder model, and, as it performed excellently in the Tourist Trophy race at Ulster, it certainly proved itself mechanically sound. Neither are there any great novelties in coachwork design. Fabric-covered metal panels are offered as an alternative to cellulosed enamelled ones; the genuine flexible fabric body still maintains a certain popularity, but the great bulk of coachwork remains pressed steel or else aluminium plates built into wood framings. Except for the purpose-made coachwork displayed in the coachbuilders' section, and on those stands at which the high-class chassis are purchased separately from the superstructure, which is built to the order of the buyer, there is a general sameness in the coachwork to-day, both in outline and design.



THE FIRST OF THESE PARTICULAR CARS TO TAKE THE ROAD: A BARKER SPORTS SALOON LIMOUSINE ON THE NEW 40-50-H.P. ROLLS-ROYCE "PHANTOM II." CHASSIS.



FITTED WITH SAFETY GLASS AND HAVING A CHROMIUM PLATING FINISH: THE CROSSLY TWO-LITRE SPORTS FABRIC SALOON.

trouble to look after than their predecessors. Chromium plating is in general use for all the bright metal parts. This finish, it is claimed, is never affected by rust, and requires no polishing, but only wiping clean from any dust or mud which may adhere to its surface.

Simple lubrication systems have been evolved, whereby the oil is centralised in a small tank, from

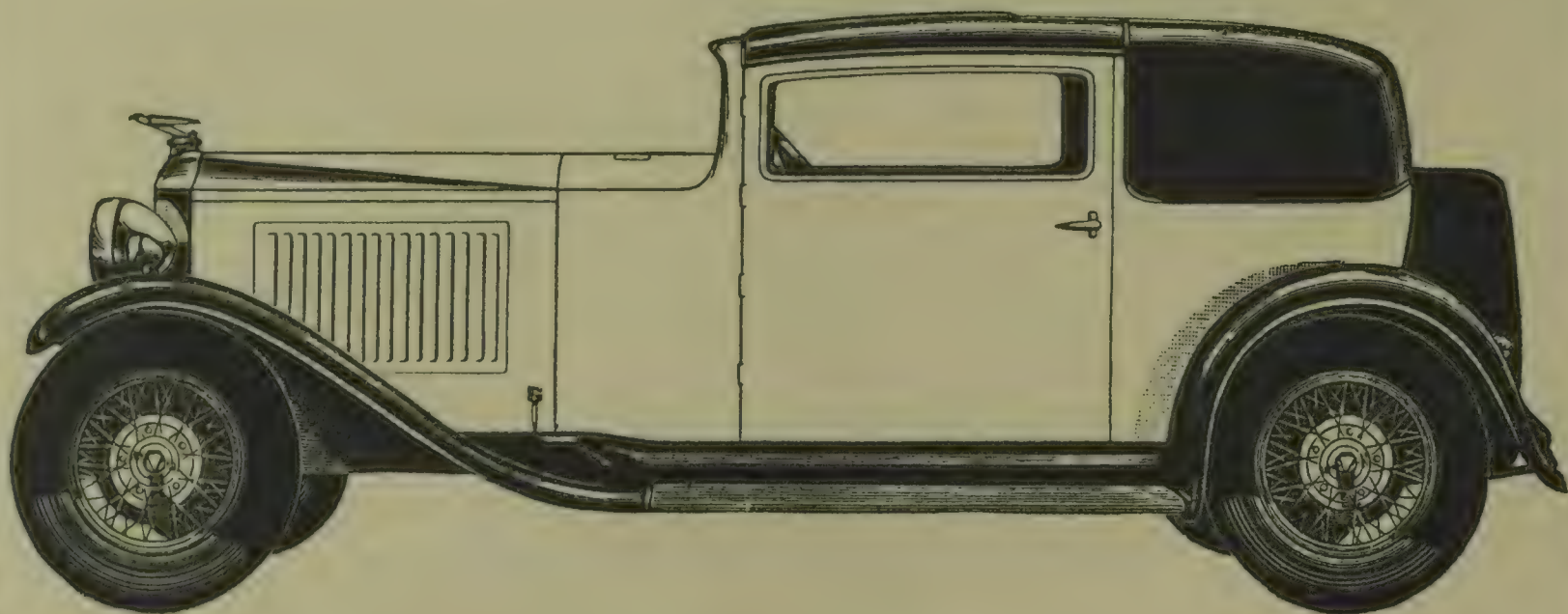
who have had it during the past five or six years, or longer. Not one of these has departed from it, although sometimes they have built cheaper models with poppet-valved engines. There are more six-cylinder and eight-cylinder cars in this Show than there were last year. In fact, many of the six-cylinders are as cheap as the four-cylinders were then, and one can buy an eight-cylinder car for about

The Show will be open until Oct. 26 inclusive. Visitors will find even this hardly long enough to see all its wonders in speedy modern transport. Those in search of new cars will certainly be able to satisfy their desires, while motorists who cannot afford to change the vehicles they now possess will note that their present cars can be improved by adding some of the novelties they can discover at this interesting Exhibition.

V A U X H A L L



KINGSTON SPORTSMAN'S COUPÉ £595



V A U X H A L L *for 1930*

Introducing new standards of beauty, of driving pleasure, of comfortable high average speed . . .

A CAR that sets a new standard of real beauty . . . long, low, sweeping lines . . . modish, modern . . . —that is the new, the 1930 Vauxhall . . . luxurious, speedy, powerful!

See the new models . . . And try them—the racy Hurlingham two-seater—the smart and fashionable Kingston coupé—the new Richmond saloon at £530.

And now, for 1930, Vauxhall engineering has created further significant improvements:

. . . longer, softer springs with hydraulic shock absorbers that cushion you over the roughest roads . . . yet retain the marvellous cornering and road-holding ability for which Vauxhalls are justly famous.

. . . a frame that is re-designed and even stronger, assuring a new, greater rigidity.

. . . a new, superlative smoothness and quietness of the engine, effected by the new

hollow-ground crankpins and excess-sized bearings, aided by rubber mounting for the engine.

New models have also “one-shot” lubrication that oils all the chassis with but one thrust of the plunger; chromium plating on all bright parts; dipping head-lights operated from the steering-wheel; crank-case ventilation; air cleaner; a petrol pump.

And these 1930 Vauxhalls, like all others, are made from 97% British material, by British workmen . . . at Luton, Bedfordshire.

Prices range from £495 for the Princeton Tourer to £695 for the 7-passenger Westminster Limousine.

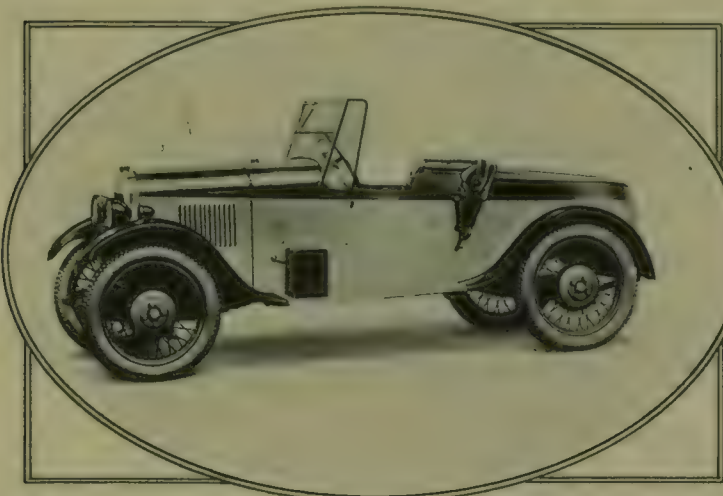
You can see these new Vauxhalls at Olympia.

Your nearest Vauxhall dealer will let you have one to drive. Or write for full particulars to Vauxhall Sales Dept., General Motors Limited, Hendon, London, N.W.9.



AROUND THE STANDS.

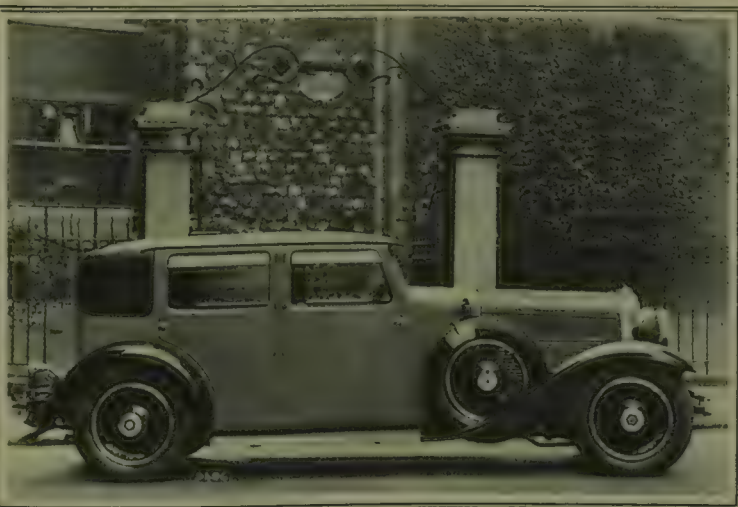
Singer Cars Mr. W. E. Bullock, the managing director of the Singer Company, was so determined to prove that the new Singer six-cylinder was free from faults that he personally tested the model over a distance



PRICED AT £140: THE SINGER JUNIOR TWO-SEATER SPORTS MODEL.

of some thousands of miles out of the hundred thousand miles it was made to run before being passed as fit for use by the British public—or any other public, for that matter. As he had made up his mind to produce the cheapest British six-cylinder on the market, he knew it must be right before it was definitely put into production. To-day, at Olympia, the new Singer models of six cylinders are listed at prices ranging from £240 to £275, according to types of coachwork; the lower figure being the cost of the two-seater, while the higher one is that of the coachbuilt saloon. The engine has side valves and a cubic capacity of 1792 c.c., with a Treasury rating of 15.71-h.p. It comes under the category of the Light Sixes, but is a pukka full-sized carriage. Coil and distributor ignition, Solex carburetter, a new design of radiator, and aluminium pistons, all assist in giving high accelerating power to the engine. The Singer Junior and Senior four-cylinder models are still in production, so that this factory caters very fully for the motorist of moderate means. Naturally, the new six-cylinder, being the novelty, receives most attention from visitors to Olympia, and especially the sportsman's coupé model, which provides really comfortable accommodation for adult passengers in the rear seats. This is of coachbuilt construction, and the luggage container is panelled in one with the body. On the road, one can hustle along on top gear at sixty miles an hour, or crawl through traffic at three miles an hour, without changing ratios. The petrol consumption averages about twenty-five miles to the gallon in this case.

Stutz and Black Hawk This is the first occasion on which the new Black Hawk six-cylinder car, manufactured by the Stutz Motor Company, has been exhibited at Olympia. This is the smaller model of 27.34-h.p. of the Stutz factory, whose other product



MADE BY STUTZ, WITH SALOON BODY BY WEYMAN: AN INTERESTING BLACK HAWK.

is the 36.4-h.p. eight-cylinder Stutz. Among the latest improvements incorporated in both Stutz and Black Hawk cars are four-speed gear-boxes with a close ratio third gear, a sort of secondary top, easy to engage and disengage, a "no-back" device which prevents the car from rolling backwards under any circumstances, irrespective of the gear engaged—

except the reverse gear, of course—the new Stutz "booster" brake as on the Stutz cars, which has a servo action controlled from the dash-board, and thermostatically controlled radiator shutters. Five cars are exhibited on the stand, with various styles of coachwork. The Black Hawk, with its English Weymann saloon, costs £950, but a cheaper model is also staged, seating five persons, styled the "Sedan," which costs £795. Triplex glass is fitted throughout on all the Stutz models, of which three are exhibited, a "D" type saloon, a coachwork limousine, and a sports coupé fitted with a sliding roof. This latter car, costing £1550, attracts considerable attention, as this is the special supercharged type of Stutz which has

taken part in the competitions for the Tourist Trophy and Irish Grand Prix, as well as the Le Mans 24-hours' race, so it is particularly speedy. Hydraulic four-wheel internal expanding brakes are fitted on both chassis, with external contracting brake on the transmission as the hand-brake.



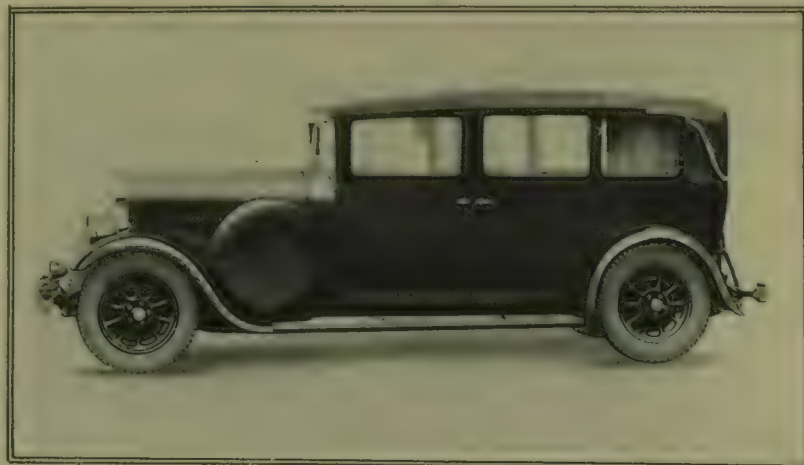
AN INTERIOR: LOOKING INTO THE 20-H.P. SIX-CYLINDER AUSTIN "RANELAGH" LIMOUSINE.

Austin Motors (Stand No. 91). The motto of the Austin Company is efficiency before fashion, so they prefer to keep the existing models on the market without any undue price or design upheaval. At the same time, the new Austin cars have several improvements. Chromium plating is standardised, and unsplinterable Triplex glass used for all glazing. Silentbloc spring shackles eliminate the number of greasing points, and the new low frame of the 12-h.p. and 16-h.p. models adds considerably to the appearance of the cars. The petrol-tank, by the way, has been placed at the rear in response to public demand. Six complete cars and two stripped chassis occupy the stand, and, as prices range from £130 for the Baby Austin, through progressive stages by means of the Austin "Twelve" four-cylinder, the 16-h.p. Austin "light six," and the 20-h.p. six-cylinder model, to £630, every possible type of carriage is available to the purchaser. The fabric saloon on the light sixteen now costs

£365, with sunshine roof £10 extra; this can also be fitted for the same extra cost on the £310 Austin "Twelve" fabric saloon. The new Austin 16-h.p. sportsman's saloon costs £375. The actual cars exhibited comprise the Ranelagh 20-h.p.

limousine, a fabric saloon with sunshine roof on the 16-h.p. six-cylinder chassis, a 16-h.p. Burnham saloon, a tourer on the "Twelve," a 7-h.p. Baby touring model, and a 7-h.p. coachbuilt saloon. Besides these cars, the "Seven" chassis and 16-h.p. chassis give the visitor a clear conception as to how sturdy and well made are the Austin products.

New Wolseleys (Stand No. 146). The five models listed last year by Wolseley Motors (1927), Ltd., have proved so



TO SEAT SEVEN: A 21-60-H.P. WOLSELEY SIX-CYLINDER LANDAULETTE.

successful that for the 1930 season they are being continued without alteration. The new 21-60-h.p. long wheel-base six-cylinder landaulette model, introduced quite recently, now brings the number of Wolseley types up to six—viz., the 12-32-h.p. four-cylinder, the 16-45-h.p. six-cylinder, the 21-60-h.p. six-cylinder, the new 21-60-h.p. long wheel-base six-cylinder, and the two "straight-eight" models, the 21-60-h.p. and the 32-80-h.p. To meet the demand for specially distinctive and luxuriously equipped cars, the Wolseley stand contains a series of "County" *de luxe* models on the six-cylinder and eight-cylinder Wolseley chassis. There are, of course, cheaper models—as, for instance, the most popular 16-45-h.p. six-cylinder Wolseley, now supplied as a saloon or a fabric saloon in standard form as heretofore at £405; but, in addition, purchasers can take a "County" saloon or a fabric saloon *de luxe* at £450, or a Sportsman's coupé *de luxe* at £465, or a saloon limousine *de luxe* at £480. In fact, there is such a wide range of prices at the Wolseley stand that anybody who wants a six- or eight-cylinder car can find something here to suit them, whether they wish to pay four hundred pounds or £1275, the latter being the price of the eight-cylinder 32-80-h.p. saloon *de luxe*. Triplex safety glass, electric petrol-gauge, best quality furniture, hide, parcels net, electric cigar-lighters, lady's umbrella, luxurious skin-rug, and silk-covered down head-cushions are just a few of the interior fittings included in these "County" *de luxe* cars, making them a most attractive range at moderate prices.

Sunbeam Cars (Stand No. 62). The Sunbeam stand at Olympia occupies a central position, one row behind the main avenue towards the Hammersmith Road new hall. Here are examples of the six-cylinder 16-h.p., 20-h.p., and 25-h.p. cars. They appear to have dropped the eight-cylinder models, and are concentrating their efforts on the production of these popular six-cylinder types. Two of the new models should prove very attractive to the discerning motorist—a new Weymann saloon on the 16-h.p. chassis built by



ONE OF THE SIX COMPLETE CARS SHOWN BY THE FIRM: THE AUSTIN "TWENTY" SIX-CYLINDER "RANELAGH" LIMOUSINE.

Mulliners, Ltd., which is priced at £625, and a seven-seater enclosed-drive Weymann limousine on the 25-h.p. chassis, priced at £995. This latter is a specially attractive figure for a car of such capacity with such high road performance. The 25-h.p. six-cylinder Sunbeam, with coachbuilt enclosed limousine body is the largest car in the Sunbeam range. It has a division between the front and rear seats, sliding glass panels, two folding occasional seats, and, with complete equipment, costs £1195. The 20-h.p. six-cylinder Weymann saloon has its body finished in black and brown fabric, with primrose-coloured panels, while the 16-h.p. four-seater coupé is finished in two shades of green and upholstered in green leather. This is quite a brightly coloured stand in contrast to some of the others occupied by darker painted carriages, so strikes a welcome light note. Another 16-h.p. coachbuilt saloon, and the "Rally" Weymann 20-h.p. saloon, have a grey finish, so there is a pleasing mixture of colours presented to the eye. The 3-litre and 25-h.p. Sunbeam models have been reduced in price.

**Lanchester
Carriages
(Stand No. 64).**

This season, the high-class chassis builders are not tackling their own coachwork, so the Lanchester stand, while containing two straight 30-h.p. models and a 21-h.p. six-cylinder, exhibits coachwork by Hooper, Windover, and Maythorn respectively. The Lanchester "straight eight"

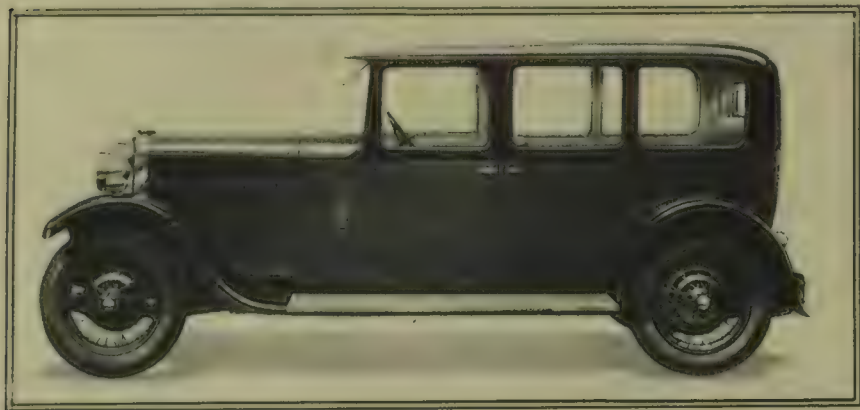
was first introduced last year, and the design is little altered. A Sedan Hooper body seating six persons, including the driver, has the main coach panels coloured buff, with the mouldings, wings, and valances in nigger brown. A folding leather extension of the nigger-brown leather head is provided to give protection over the driving compartment. Painted two shades of blue, with a blue-coloured steering wheel, is the sports saloon body, built by Windovers, mounted on the other "straight eight" chassis. The instrument board, change speed and brake levers also match this hue, while a contrast is provided by the use of grey walnut wood for the window and wind-screen fillets. The colour-scheme of two shades of blue has been very thoughtfully carried out, even to the wheels. The rim and hubs of these are dark blue and the spokes light blue, to match the upholstery of grained leather. The 21-h.p. Lanchester chassis carries an enclosed-drive landaulette built by Messrs. Maythorn and Sons. It is painted red with a very bright-red relieving line on the waist moulding; the wings, valances, wheels, and chassis frame being in black. One of the features of this car is the revolving-chair type of seats provided for the occasionals. These can be removed when not required, and a foot-rest is provided to fit into the holes thus left in the floor. These arrangements will doubtless be much appreciated.

**Mulliner
Coachwork
(Stand No. 65).**

Arthur Mulliner, Ltd. exhibit at Olympia an enclosed limousine on the new 40-50-h.p. Rolls-Royce chassis, and a similar type of carriage on the new 25-35-h.p. Daimler chassis.



MOUNTED ON THE LANCHESTER 21-H.P. SIX-CYLINDER CHASSIS: A SIX-SEAT ENCLOSED-DRIVE LANCHESTER-BUILT FABRIC LIMOUSINE.



WITH COACHBUILT SALOON BODY: THE 16-H.P. SIX-CYLINDER SUNBEAM, PRICED AT £695.

besides a sports coupé on the 4½-litre Bentley. So visitors to this staging can see the three most fashionable types of high-class chassis and coachwork at one and the same time. Arthur Mulliner, Ltd. have been awarded the first prize for design and elegance of their coachwork each year since the Coachmakers' Company started their annual competition in 1926. Consequently, one can be sure to see something novel and original in design, as well as high-class workmanship, in the manner in which it has been carried out. The two limousines are both attractive carriages, and it is difficult to say which one would have preference. Purpose-made coachwork, after all, is like one's clothes—built to the desire and taste of the purchaser. Whoever gave the actual orders for these carriages in the first instance can be highly commended for having chosen a style giving great comfort with a dignified appearance, yet with a subdued effect of refinement. The coupé on the Bentley chassis is extremely roomy, so that three persons can easily sit abreast if necessary, and the lines of the coachwork are entirely devoid of sharp angles, so that the effect of speed is given to its outline without in any way detracting from its useful touring qualities.

[Continued overleaf.]

Tickford

Sunshine Coachwork

Two Perfect Types of Coachwork on One Chassis

The Tickford can be opened or closed in ten seconds, and can be fitted to any chassis.

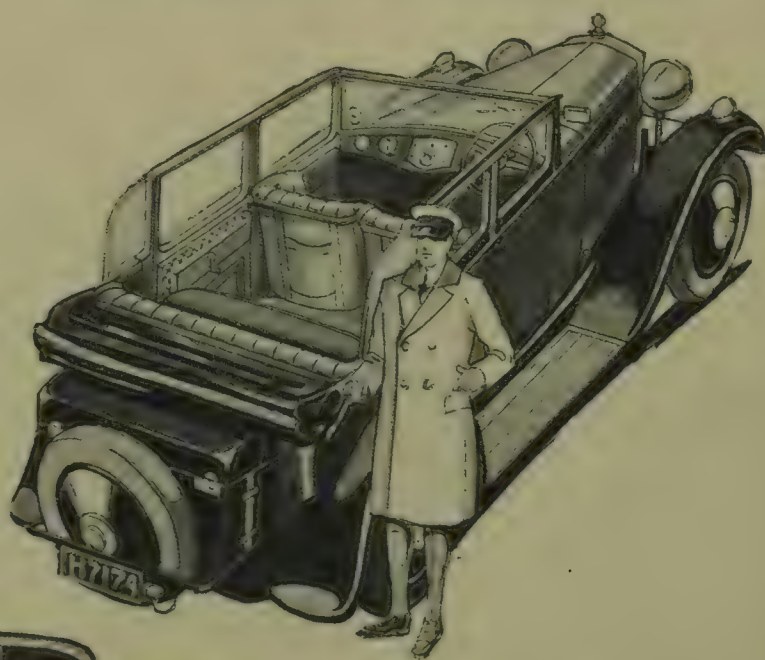
TICKFORD SPORTSMAN FOURSOME COUPÉS,
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Four chassis types, 16 h.p., 20 h.p., 25 h.p., and Three-litre, all with six-cylinder engines . . . Numerous Chassis Improvements . . . Central Chassis Lubrication . . . Chromium Plating on all Models . . . New Weymann Saloon on 16 h.p. Chassis . . . New Weymann Limousine on 25 h.p. Chassis . . . New Weymann Saloon on Three-litre Chassis . . . Reduced Prices of 25 h.p. and Three-litre Models. On the 16 h.p. chassis there is an entirely new and special design of Mulliner Weymann Saloon, a full five-seater model with sliding roof and very complete equipment at £625.

For the 25 h.p. chassis we have designed a new enclosed-drive Weymann Limousine—convertible into an open saloon. This has been produced expressly for the motorist who requires a dual purpose car—as a saloon for his own driving or as a chauffeur-driven enclosed Limousine. The price is £995, the lowest figure at which enclosed bodywork of any type has ever been offered on this splendid chassis. Six examples of Sunbeam cars are exhibited on Stand 62 at Olympia. Make a note of this Stand number. See them for yourself and judge whether anything better at the price—at any price—can be obtained.

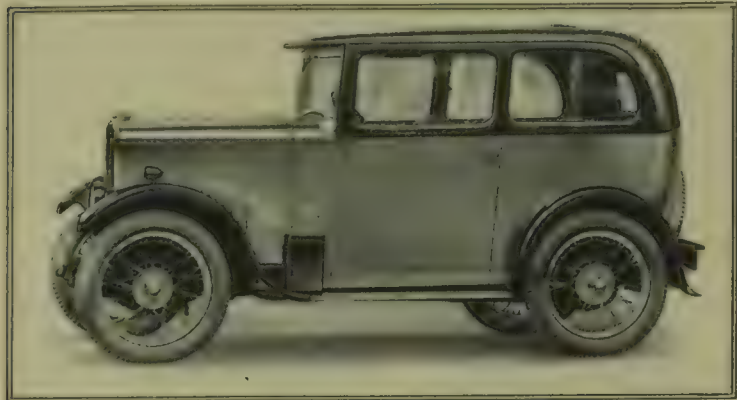
If you would like advance particulars before you visit Olympia, or if you are unable to be in London during the period of the Motor Show (October 17th to 26th), write for a copy of the new Sunbeam catalogue and learn about these cars.

Five-Seater Cars from £550

SUNBEAM

"The Supreme Car"

Triumph Motors In the new hall, in the second gangway to the right after entering the Hammersmith Road doors of Olympia, is the Triumph Motor Company's



A MEMBER OF A POPULAR CLASS OF HIGH-GRADE SMALL CARRIAGES: A "SUPER-SEVEN" COACHBUILT SALOON—THE TRIUMPH MOTOR COMPANY.

stand. Here, the "Super-Seven" cars can be found. These popular, high-class small carriages aim to be in a class separate and distinct from other makes of similar horse-power. Their idea is to be the best possible, and not to be built down to a price, though the open touring model only costs £149 10s., and the fabric saloon £179 10s., so they are not exactly extravagant in their cost. But, with this aim of superiority in view, the new season's models show an improvement in design and equipment over last year's. The radiator has been re-designed and is higher, which gives a more imposing front to the car. Unsplinterable glass is used for all the windcreens; Silentbloc shackles which need no oiling, chromium plating to the bright parts, spring gaiters are fitted to all models except the open tourer, and a supercharged "Super-Seven" two-seater sports model is added to the range. The price of this latter car is £250. Triumphs have always been one of the chassis which have specialised as one of the types using the Gordon England coachwork for a saloon, with its three-point suspension to provide resistance against all road shocks being felt by the occupants. A dual tone colour-scheme has been carried out on this Gordon England Triumph saloon,

which gives it an improved appearance, its price being £189 10s. Brown, blue, maroon, and black, with crimson lake and Cumberland grey, are the colours available to Triumph purchasers.

Rolls-Royce (Stand No. 53). While, no doubt, the magnificent coachwork built

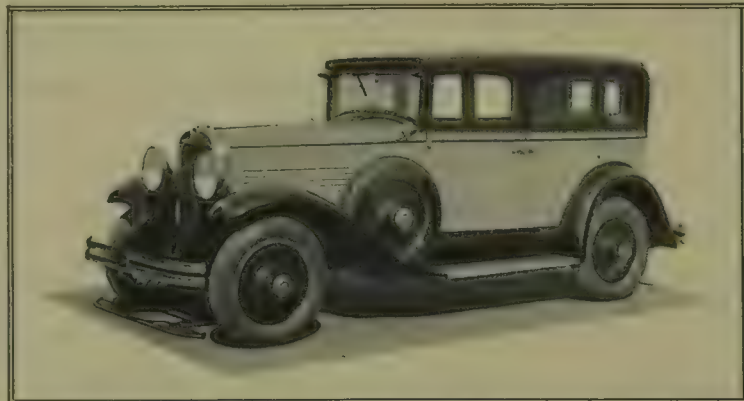
by Hooper and by Barkers forms ample attraction on the Rolls-Royce stand, it is the new 40-50-h.p. Phantom II. chassis, which makes its first appearance at this hall, which is the focus of the eyes of a large, admiring crowd. The firm of Rolls-Royce are conservative to the extent that, when they make a change, one can be sure that something really novel will result. There are drastic changes in the new Rolls-Royce chassis. Gone are the cantilever rear springs, which are now replaced by semi-elliptics all round. An open propeller shaft now takes the

place of the torque tube, and the rear-axle casing has evidently been re-designed, as it is larger than hitherto; and the unit construction has been adopted for the engine and gear-box. Nothing revolutionary, but everything brought up to date, and the whole chassis of this new Phantom II. carries this hall-mark. Besides detail improvements to the carburetter and lubrication of the engine, the dual ignition is now so arranged that the magneto comes into action when the engine is turning at high "revs." and the car is proceeding at high speeds, while the battery and coil provides the current for the sparking-plugs for smooth, slow running when the Rolls-Royce carriage is used in town. The rating is still 43.3-h.p. for its six cylinders, and the short chassis costs £1850 and the long chassis £1900, as did the New Phantom chassis they replace. Therefore, with no increase in the price, a very much improved chassis

is produced, with a greatly increased speed, a central lubrication system for its chassis oiling, and a special body sub-frame to insulate the coachwork from torsional stresses.

Lea and Francis (Stand No. 58). A fine range of touring and sports cars is shown by Lea and Francis, Ltd. No British car

has been more consistent in taking part successfully in competitions during recent years than the Lea-Francis, as it is a favourite mount for the amateur competition driver. Saloon cars predominate in this present Motor Show, so it is rather a relief to see the 1½-litre supercharged Lea-Francis fitted with a Tourist Trophy two-seater racing body, which is adaptable for ordinary touring or for competitions. The unsupercharged 12-40-h.p. models displayed include a new type styled the Francis fabric saloon. Built low-looking, giving it somewhat of a Continental appearance, yet comfortable in its seating accommodation, its distinguishing feature is that the body is constructed on the 10-per-cent. angle system. Both the leading and the trailing lines of the car are sloped at an angle of



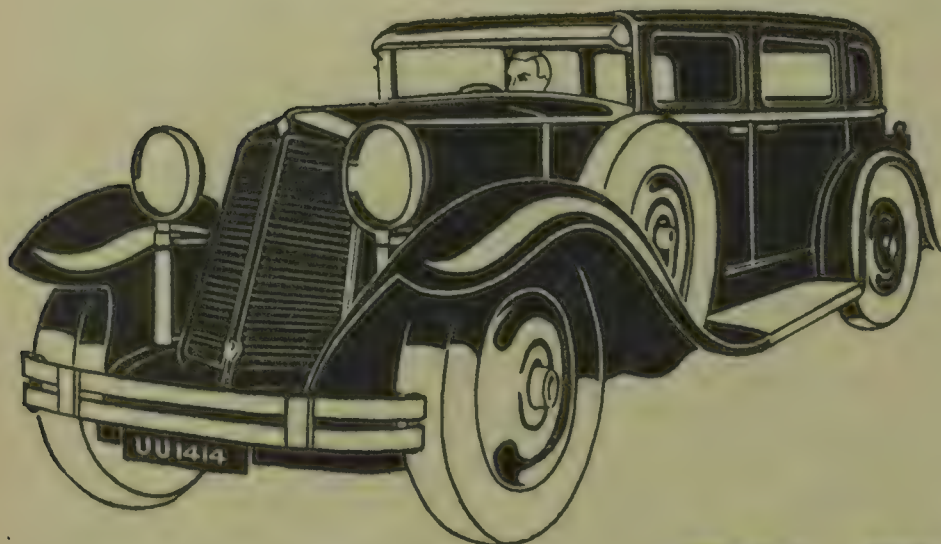
AN EXHIBIT CALCULATED TO ATTRACT ATTENTION: THE MARMON ROOSEVELT COLLAPSIBLE COUPÉ.

10 degrees, the former being inclined backwards, and the latter forwards. The unique effect of the parallel lines of radiator, windscreen, and front-door pillars exactly opposing those of the slope at the rear, will be appreciated by motorists who like

(Continued overleaf.)

BEAUTY OF LINE

The latest models of a famous range



PRICES IN THE RENAULT RANGE

14/45 H.P. FOUR-DOOR SALOONS, WITH STANDARD RADIATOR, from	£269
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Beauty of line has always been associated with the Renault, and the latest models conform with this Renault tradition. Examine the Renault models on STAND 35. Examine them critically for workmanship, clean design, sturdy build and handsome appearance. Then, considering the prices of the cars in their various classes, ask yourself whether car values to equal these can be found.

Daimler

1930

The Daimlers of 1930 are fully described and illustrated in a new catalogue just published. A copy will be sent on request.



1930 is a year of marked progress for Daimler. The new Daimler 25 has set up new standards in acceleration, in speed, in lightness and silence. It has the speed and acceleration of the "sporting" car with the silence and smooth running of a Daimler. It is a car of the utmost refinement easily maintained by the least expert owner-driver.

In 1930 the Daimler sleeve valve engine has been made to give more power for the same rating. Tough aluminium "Aircraft" alloys have reduced the weight of the chassis. Better carburation has produced better distribution of the fuel mixture. A new oiling system has perfected engine lubrication with the use of less oil. Whether in the short chassis for the owner-driver or the long chassis for the chauffeur-driver, the Daimler 25 is the last word in automobile practice.

But the Daimler 25 is only one of the

1930 Daimlers. Over the whole Daimler range the research engineers have been at work. The Daimler Double-Six 50, the Royal car of State, maintains its place. The Double-Six 30 has become the favourite car of an inner circle of enthusiastic sportsmen motorists. These and the Daimler 35 form a group of the most distinguished cars in England. The Daimler 20 adds every day to the number of those owner-drivers who have rediscovered the joys of driving in its smooth flexibility and flow of power.

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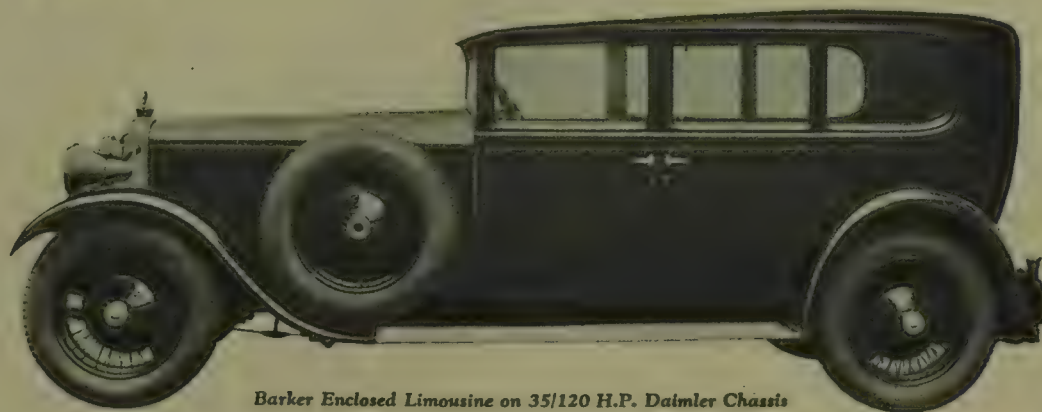
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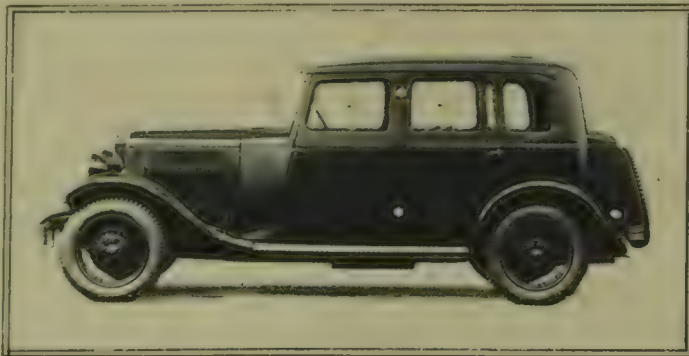
Telephone: GROSVENOR 2420

distinctive carriages. Six windows are provided, and a really large rear window which makes reversing easy for the driver. Passengers who are inclined to be somewhat portly will appreciate the wide doors provided. Lea-Francis, by the way, is one of the few cars still remaining with right-hand gear-change, so designed to make it easy for the driver to get into or out of his seat through the door at his side.

Morris Motors
(Stand No. 128).

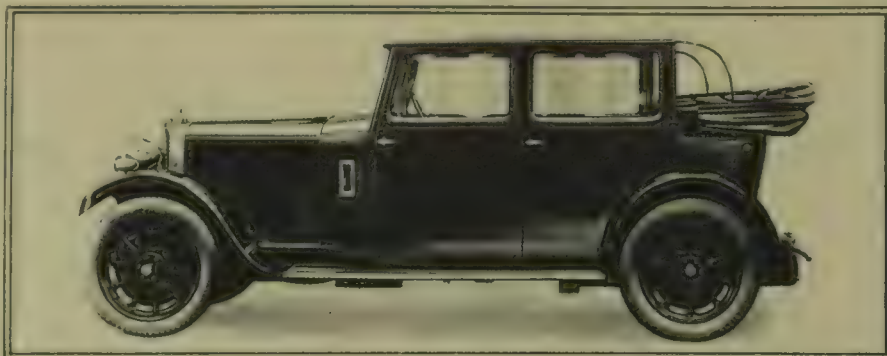
Blue, brown, maroon, red, ivory, and royal scarlet are the colours that flash across one's eyes as the visitor approaches the Morris Motors (1927), Ltd., stand at Olympia. Here on the staging are eight examples of this wonderful car-producing factory at Cowley. The Minor fabric saloon in both blue and brown, the Morris-Cowley coupé and folding-head saloon in blue and maroon, with the Morris-Oxford 15-h.p. six-cylinder model with coachbuilt saloon body, and the same chassis fitted with a fabric saloon in red, surround the new Isis six-cylinder, as attendant to its colour-scheme of royal scarlet and ivory. It is a bold array, and with a nice assortment of bodywork which is available on all types of Morris cars for 1930. The 15-h.p. Morris-Oxford chassis is exhibited in its stripped condition, so that the technical visitor can examine its details and see what a sturdy production it is. While the four-cylinder cars have been improved as regards comfort in their bodywork, the new six-cylinder models coming within the £15 tax are sure to attract considerable custom. In this model, an air-cleaner is included in the cylinder-head, the casing of which forms the cover and also acts as the collector of the breather fumes from the crank-case, in order to prevent these fumes permeating and vitiating the atmosphere of the interior of the car. The oiling system is also provided with a mechanical filter, which is automatically cleaned every time the clutch-pedal is operated. The Morris-Isis six-cylinder car makes its first public appearance at Olympia. It

is a powerful, roomy, and well-appointed model, offered at the very attractive price of £399 for the Club coupé, with sliding head, and saloons from £385 upwards. Altogether, it is clear that the famous Morris productions maintain their attractions.



FITTED WITH AN AIR-CLEANER: THE NEW 15-H.P. MORRIS-OXFORD—THE FABRIC SALOON; PRICED AT £285.

These cars are equipped with a six-cylinder engine, which, among other refinements, has an air-cleaner and collector for the breather fumes which prevents any vitiation of the atmosphere in the car.



A CAR THAT CAN BE CLOSED IN TEN SECONDS BY THE TURNING OF A SMALL HANDLE: A TICKFORD SUNSHINE SALOON—SALMONS COACHWORK.

**Salmons
Coachwork**
(Stand No. 106).

It is but fit and proper that Salmons and Sons should have a stand this year in the main aisle of Olympia, even though it is nearly at the extreme end of the coachbuilders'

section, as it was their introduction of the Tickford all-weather sunshine "open and closed" car which stimulated the interest in this type of vehicle, the most popular form of carriage to-day. Competitors seldom overtake the inventor of an original idea, so that, while there are half-a-dozen other types of open and closed carriages to be seen at Olympia, the Tickford sunshine saloon remains easily first in this class of double-purpose carriages. Three examples are carried on this staging—a 25-h.p. Sunbeam with seven-seater interior drive Tickford body, an eight-cylinder Hillman, also with Tickford sunshine saloon body, and a 16-h.p. six-cylinder Austin with a Tickford fabric-covered sunshine saloon. Here are three excellent types of this Tickford design: a two-colour scheme in blue-grey and cream, with blue-grey head leather to match, adorns the Sunbeam; the same idea, but in two colours of blue, gives the tones of the Hillman; while black fabric with apple-green mouldings, wheels, and leather upholstery to match, is the adornment of the Austin. All are well-finished and attractive carriages. As Tickford bodies are made to suit individual requirements, they can be adapted to any chassis; those exhibited are merely meant to show the style and main features of this removable roof with its easily winding control. Tickford Sunshine Saloons are now being fitted to Triumph Super-Sevens.

**Hooper
Coachwork**
(Stand No. 85).

High-class carriages on Rolls-Royce and Daimler chassis can be inspected on the staging occupied by Messrs. Hooper and Co., coachbuilders to the King. There are other examples of this firm's craft on show on the Hispano, Lanchester, Daimler, and the Rolls-Royce stands, so, if the visitor cannot find the exact type of body on the firm's own stand, he will no doubt discover it on one of the others. Both the Rolls-Royce 40-50-h.p. long-type chassis and the 30-h.p. Daimler carry examples of the Hooper Sedan town carriage, with a folding extension over the driver's seat, and with a Hooper's patent sunshine roof fitted to the

[Continued overleaf.]



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It does twice the work with half the effort, because it is really two pumps in one. An internal high-pressure pump super-charged by an outer pump. Complete with a simple push-on connection that fits all valves, and a reliable pressure gauge. A good car deserves a Kismet-Duplex.

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THE SMARTEST CARS ON THE ROAD



★ "FRANCIS" SALOON £375

Again Lea-Francis make a step forward in motor car design. This time in producing a fabric saloon, not only a master-piece in appearance, but at a price lower than any Lea-Francis Saloon has ever been offered on this remarkable chassis—a sister to the car which won the 1928 T.T. and this year created a class lap record. We would welcome the opportunity of letting you try this unique Lea-Francis. Write for appointment.

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12/22 h.p. 2 or
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Sports (Super-
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THE 20 H.P.
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THE COMPANY is now able to offer and accept orders for chassis of the 20-h.p. type, which, whilst retaining the sweetness and smooth-running qualities for which this car is so justly famous, will embody a larger engine giving increased power with consequent improved acceleration and hill climbing.

Chassis of this type will be known as

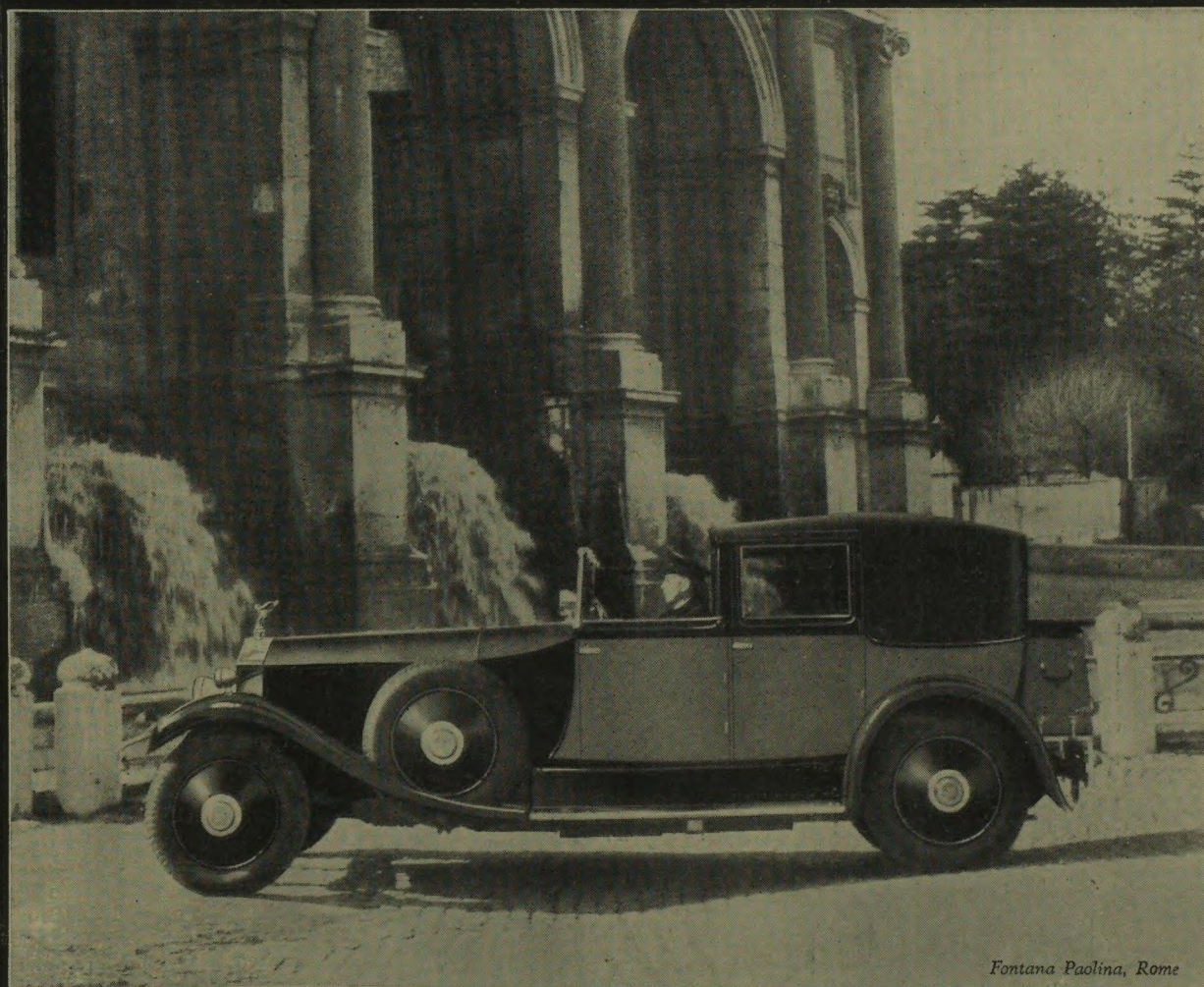
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BOTH CHASSIS will embody a system of CENTRALISED LUBRICATION and other modifications

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H.M. THE KING OF SWEDEN.
H.I.M. THE EMPEROR OF JAPAN.
H.M. THE KING OF EGYPT.
H.I.M. THE SHAH OF PERSIA.

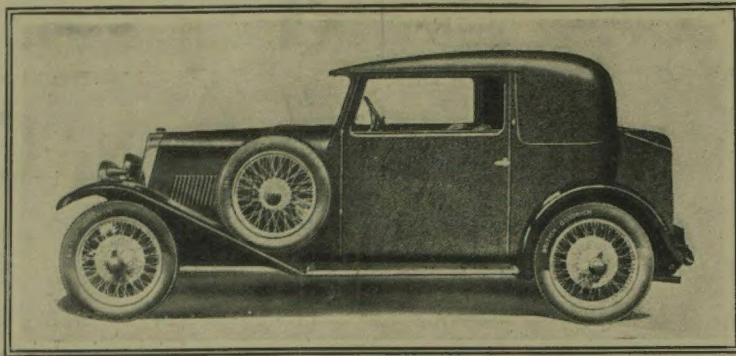
STAND No. 85
MOTOR EXHIBITION, October 17-26

54, ST. JAMES'S STREET,
PICCADILLY, LONDON, S.W.1

rear compartment, so as to provide a perfectly open vehicle when used for country touring. This is quite a new idea in dual-purpose carriages. The Daimler is finished with broken white panels and black bonnet, scuttle, wings and upper parts, and the Rolls-Royce is coloured pastel blue on the body panels in coach paint, while the rest of the car is black cellulose. This is in contradistinction to the "double-six" Daimler, which is all cellulose-finished. Both have bearskin rugs on the floors, and soft overlay cushions. The Rolls-Royce upholstery is in grey woven leather, with silver and ivory fittings. Triplex glass is fitted throughout in both carriages. As they are both chauffeur-driven vehicles, the tools are carried in special platform tool-boxes, one on each step. With their complete equipment of accessories—ash-trays, cigar-lighters, map or reading lamps—they are as fine examples of the British coachbuilder's art as it is possible to see.

Weymann Bodies (Stand No. 131). Charles Terres Weymann must be a very proud man to-day, as time, that great tester, has shown that his flexible coachwork is still as popular as ever, notwithstanding the many imitations that have sought to displace his original design in the motor market. The English company exhibit at Olympia three high-class examples of

Weymann coachwork, built at Addlestone in Surrey. The first is a 25-h.p. long wheel-base six-cylinder Sunbeam chassis, fitted with an interior drive four-door light limousine body. It accommodates five persons, has a division at the rear of the driving seat, a "sunshine" roof to the front



THE LEA-FRANCIS 1 1/2-LITRE HYPER-SPORTS SUPERCHARGED CHASSIS—
FITTED WITH A SPORTSMAN'S COUPÉ BODY.

compartment, and a special cabinet, as part of the equipment in the rear compartment, fitted with a picnic case. Two folding occasional tables are also provided in the interior, while louvre ventilators are fitted over each door, a luggage trunk to contain three suit-cases at the rear of the car, and Triplex safety glass for the windscreen and windows. A

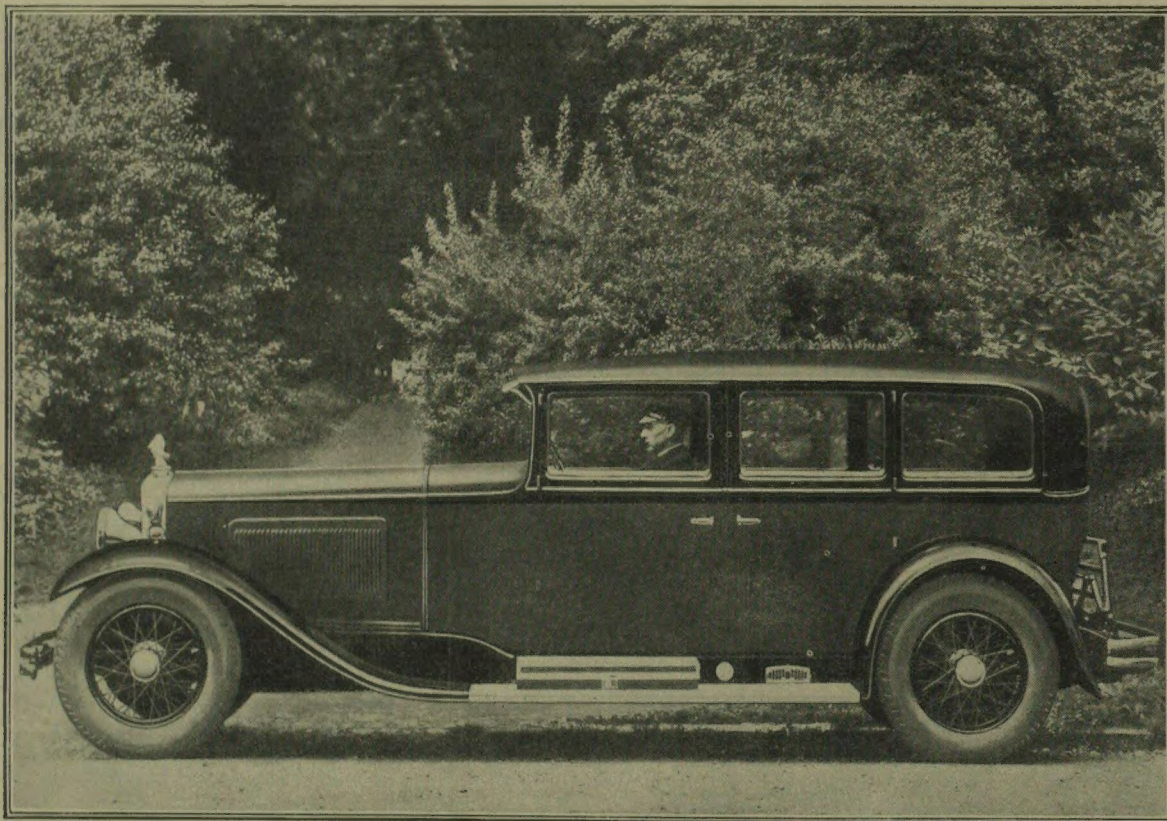
folding arm-rest is provided to the centre of the rear seat, as well as fixed arm-rests on each side. One does not need to say it is a comfortable carriage, as it looks that, and, when occupied, it thoroughly confirms the impression at first, gained. Weymann coachwork is also shown on an eight-cylinder Stutz and a six-cylinder 20-70-h.p. Daimler. On the Stutz chassis, it is in the form of a four-door, four-light sports saloon, trimmed with brown furniture hide; while on the Daimler, also trimmed with brown natural grained leather, and exterior covered with black fabric, it takes the form of a five-seater saloon.

Willys Overland Crossley (Stand No. 55). On Stand 55 Willys Overland Crossley, Ltd., are exhibiting their popular Willys Overland (Whippet) four-cylinder model rated at 15.6-h.p., costing £210 fitted with a five-seater saloon body with cellulose enamel finish and chromium plating. Besides the wonderful value for the price, this particular Whippet is identical with the saloon which recently ran from Land's End to John o' Groats entirely on top gear, under official R.A.C. observation, as an exhibition of the flexibility of the engine. Its neighbour is the Willys Overland Light six-cylinder saloon costing £295, which is rated at 15.7-h.p., yet can develop 47-b.h.p. from its side-valved engine. This model has unusually powerful and

smooth-acting self-energising four-wheel brakes, and is fitted with Luvac hydraulic shock-absorbers to add to the smoothness of action of the spring suspension. A new model is the Willys Knight "66B," which is shown for the first time in England. Rated at 27.2-h.p., its sleeve-valve engine is stated to develop 82-b.h.p., so its top-gear performance is extremely good, and its maximum speed well over the seventy miles an hour mark. The five-seater four-door saloon shown is listed at £650. A cheaper model is the 20.7-h.p. Willys Knight six-cylinder; this, with its four wide doors and soft leather upholstery, cellulose finish, and chromium plating, is offered at £395, a very low price considering its



THE GODDESS
OF AUTOMOBILES

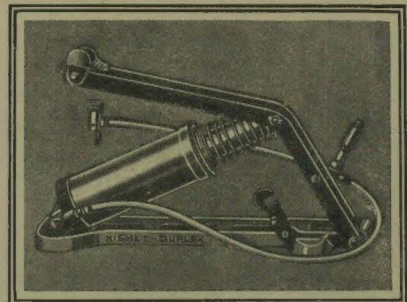


A stream of silken power flows from this 40 h.p., eight-cylinder Minerva... power which could come only from the smooth action of a sleeve-valve engine with its ingenious oil-cooling system. For the passenger, there is a journey of unfolding harmony. Because body-sway and body-tilting have been eliminated from Minerva travel, the miles slip by like an endless ripple. It is termed... and you will endorse it... "The Wonder Car of the year."

40 H.P. 8-CYLINDER ENCLOSED-DRIVE

MINERVA

LIMOUSINE BY MINERVA MOTORS—£1,875



SHOWN BY WILLIAM TURNER AND BROTHERS THE KISMET-DUPLEX FOOT-PUMP.

style and general appearance. This model has detachable wire wheels, the hub bolts being totally enclosed by large chromium plated hubcaps. This is a feature which will be appreciated by those who have to change the wheels on the road.

Minerva Motors The new "straight-eight" Minerva has (Stand No. 119), a radiator of distinctive character with a centre line down it to mark its difference from the six-cylinder models. It also has another special feature, as the oil is cooled through the radiator, which is fitted with automatically controlled shutters to keep the cooling water at its proper temperature. Dual ignition is provided, magneto, coil and battery. The driver can switch over from one to the other. Another new model on this stand at Olympia is the 6-litre "speed-six," shown as a four-seater two-door coupé, built by Van den Plas, of Brussels, painted black and upholstered in leather. This new model is rated at 33.5-h.p. The eight-cylinder, rated at 40.17-h.p., is a truly magnificent carriage, exhibited as an enclosed-drive limousine, painted blue, and upholstered in cloth material. The new "speed six" is stated to be capable of travelling at over

(Continued overleaf.)

Head Office, Showrooms and Works: Chenies Street, W.C.1

ESTABLISHED 1710

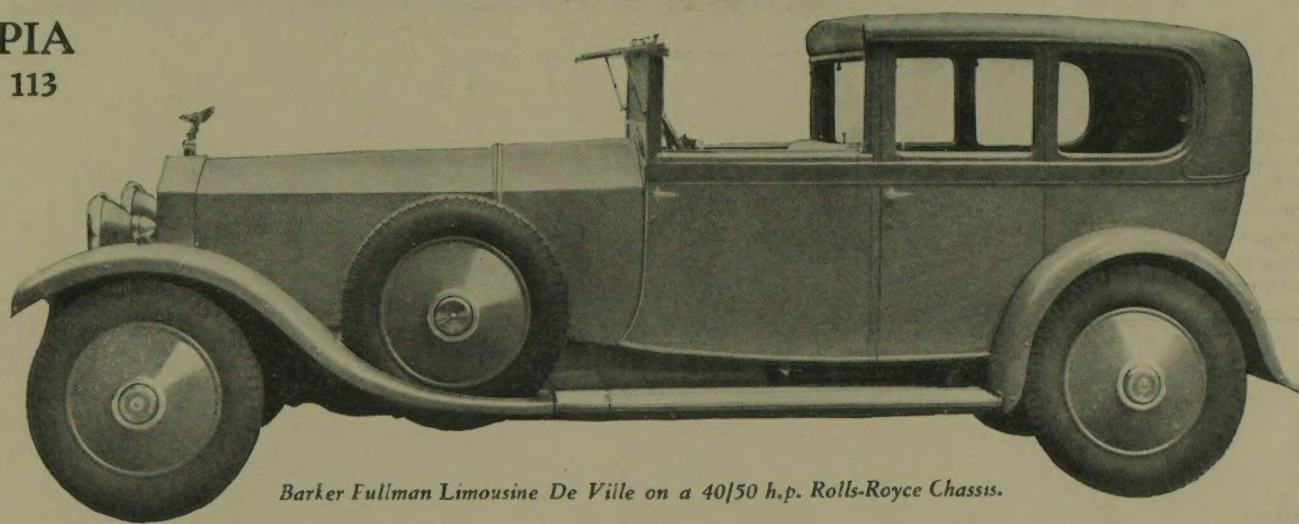
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OLYMPIA
STAND 113



Barker Fullman Limousine De Ville on a 40/50 h.p. Rolls-Royce Chassis.

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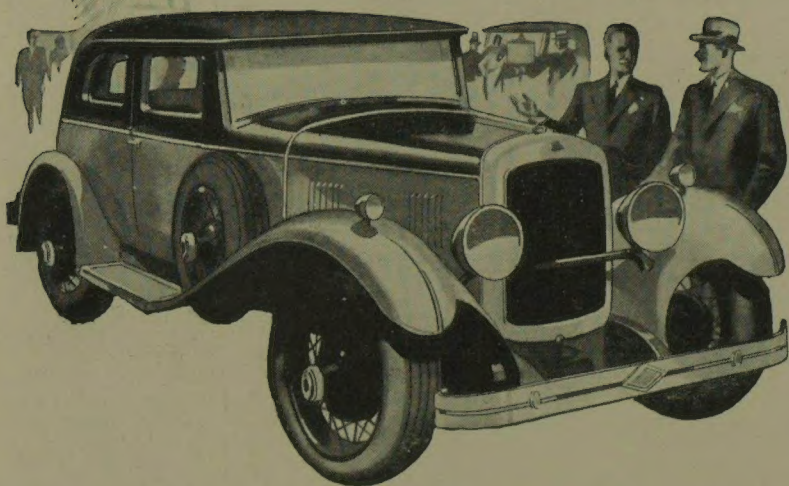
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ninety miles an hour, while remaining easy and pleasant to drive in town or traffic. Besides these two new models, the stand contains the 18-h.p. six-cylinder Minerva saloon, priced at £495; and a Van den Plas Pullman limousine *de ville* on a 32-34-h.p. six-cylinder Minerva chassis, painted black and upholstered in cloth, rated at 33.5-h.p. The new 40-h.p. eight-cylinder limousine is listed at £1875, so this stand offers a wide range of prices on Minerva chassis. One of the useful improvements on the new eight-cylinder is the central lubrication system on the Bijur principle—the plunger-pump connected with all the articulations of the chassis—so that oiling up is a very easy job.

Castrol Oils (Stand No. 394).

Wakefield Castrol lubrication experts will be in constant attendance at that firm's stand at Olympia—in the Main Hall gallery, at the entrance to the new hall—during the whole of the Show period, in order to advise visitors as to how to get over their lubrication problems satisfactorily. This year, as usual, Castrol oils and greases have been used by all the famous racing cars, aeroplanes, and high-speed boats. Therefore their list of awards is very high. These lubricants are now recommended by 239 leading motor manufacturers of the world, a great compliment to this all-British firm, Messrs. C. C. Wakefield and Co., Ltd. Of particular interest is the display of Wakefield grease-guns and nipples, grease-canisters, oil-tanks, and every modern lubrication accessory, including "Oilit," the new Wakefield light lubricating and rust-preventing oil for magnetos and other delicate car components. Lubrication charts and text-books on motor-car lubrication, simply explained, are available to the visitor on demand.

Barker Coachwork (Stand No. 113).

One of the latest types of Phantom II. Rolls-Royce chassis has been fitted by Messrs. Barker and Co. (Coachbuilders), Ltd., with their latest Pullman limousine *de ville* coachwork, as one of their three examples of their high-class work-

manship on their stand at Olympia. This stand, by the way, has a general colour-scheme of Mandeville blue and ivory-cream, all three cars having the blue for their uppers, wings, and wheels, with ivory-cream panels—a very attractive and pleasing contrast. Another of the new Rolls Phantom II. chassis is fitted as a sports cabriolet, an all-weather type of body which opens completely and forms a sports torpedo; whilst, when closed, it gives perfect protection against all weather. The third car exhibited is an "O" 35-120-h.p. six-cylinder Daimler chassis, fitted with a Barker Pullman limousine with sunshine roof. The feature of this roof is the clever way in which it slides back out of sight behind the rear panel of the body. The passengers get a full and far larger opening than is usually the case in bodies of this type. All these three carriages are fine examples of the British coach-builder's art, luxuriously finished, and with every conceivable gadget for comfort and convenience. Triplex safety glass is fitted throughout, and the two Rolls-Royce cars are fitted with Barker's dippers, discs for the wheels, buffers, and other accessories which are a speciality of this firm.

Crossley Motors (Stand No. 95).

Ladies will be pleased to see the blue enclosed limousine on the 20.9-h.p. Crossley chassis at Olympia, as this carriage is similar to the Crossley cars supplied to the King, the Prince of Wales, the King of Spain, and other royalties. With its velours cloth upholstery, it is difficult to realise that a modern motor-carriage can be produced at such a low figure as £1050—its price—considering the style of the equipage. This coachwork is produced in the Crossley works. It has as its companion on the stand the 15.7-h.p. Crossley, and the 2-litre sports model, which, like the larger one, are provided with six-cylinder engines. Nowadays, everybody wants fast cars, even if they are not always going to use their maximum speed. The 20.9-h.p. Crossley limousine has a maximum of approximately 70 miles an hour on the road, while the two-litre fabric saloon shown can attain a speed of 75 miles an hour, without apparent


effort. This particular Crossley is remarkable in that it combines the smooth running of an orthodox touring car with the liveliness of the sports car. Another interesting car on this stand is the 15.7-h.p. two-door, four- or six-seater coachbuilt sportsman's coupé. This body is of special design, has adjustable front seats, recessed floor-boards to rear seats, and is fitted with a flush type sliding roof. There is a luggage trunk at the rear, which is built integrally with the coachwork body.

Alvis Cars (Stand No. 18).

A new Silver Eagle sports chassis, having an exceptionally good and sporting performance, has been introduced by the Alvis Car and Engineering Company, Ltd., as an additional model to their range for the coming season. In general lay-out it is the same as the standard Silver Eagle Alvis chassis with its six-cylinder engine, which was introduced and sold to the public in the early part of the present year. That proved so popular that it absorbed a large proportion of the company's output resources. The new Silver Eagle sports chassis is six inches shorter in the wheel-base, and has special gear ratios in order to let the engine display its full power in increased speed on the road, three carburettors in a gang, and various "hot-pot" details which will please sports-car drivers generally. It is shown with both two-seater and four-seater sports bodies, and a four-seater sports saloon. The two-seater model is guaranteed to achieve at least eighty-five miles an hour over the flying half-mile at Brooklands; its cost is £595, and no one will begrudge the price for such a sporty car. The four-cylinder front-wheel-drive sports Alvis and the new eight-cylinder Tourist Trophy model are also shown, the former fitted with a supercharger, as well as the eight-cylinder model, which is now known as the Ulster T.T. car. That, by the way, is guaranteed to achieve ninety-five miles an hour in touring trim. Besides the cars mentioned above, the six-cylinder Silver Eagle Alvis cars are shown with improved coachwork, but there is no alteration in the prices of this model from those of the past season.

BOLS

VERY OLD GENEVA



AND LIQUEURS

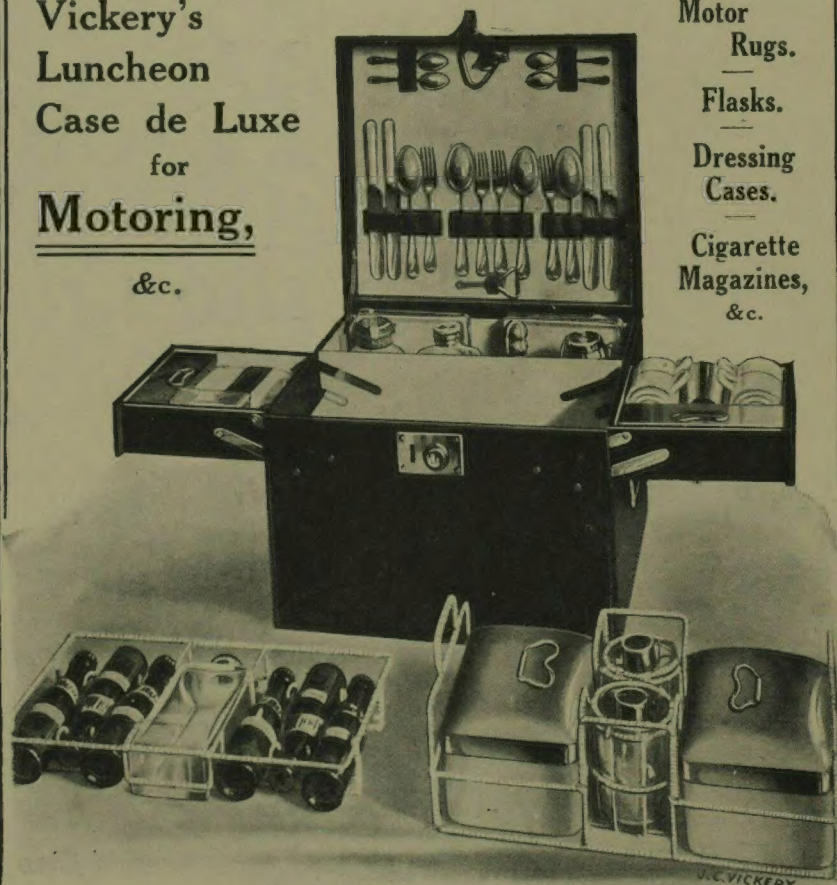
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